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ABSTRACT

This guide for teachers focuses on the educational aspect of cultural similarities and differences and is designed to develop acceptance of individual and group heritage. The materials covered deal with the roots of American culture and the sources of many customs that were brought to this country. The guide is divided into 9 sections: (1) self-identity and awareness of others; (2) family life in many cultures; (3) working and playing together; (4) the universality and differences of foods; (5) traditional folk arts and crafts; (6) variety of folk music; (7) stories and storytelling in many cultures; (8) words and phrases from many cultures; and (9) traditional celebrations. Each section contains activities that relate to interdisciplinary goals and to specific goals and objectives in art, reading, health, physical education, music, language arts, and social sciences for students in grades four through eight. Grids of multicultural similarities and relationships are also provided in each section. Cultural groups discussed include Blacks, European/Mediterranean Americans, Hispanics, American Indians and Eskimos, and Asian Americans and Pacific Islanders. (AOS)

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Incorporating Multicultural Education Into the Curriculum

GRADES FOUR THROUGH EIGHT

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LOS ANGELES UNIFIED SCHOOL DISTRICT
OFFICE OF INSTRUCTION: ELEMENTARY AND SECONDARY
PUBLICATION NO. GC-89 - 1981

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BACKGROUND OF THE PROJECT

This edition of INCORPORATING MULTICULTURAL EDUCATION INTO THE CURRICULUM, GRADES FOUR THROUGH EIGHT, is an extension of a project originally launched in 1974-75 by the State Department of Education. Known as the CALIFORNIA ETHNIC HERITAGE PROGRAM, it utilized a grant from the U. S. Office of Education under ESEA Title IX, the Ethnic Heritage Studies Act. Goals common to the state and federal programs are cited as:

1. Affording pupils opportunities to learn more about the nature of their own heritage and studying the contributions of the cultural heritage of other ethnic groups of the nation.
2. Reducing the educational disadvantage and social divisiveness caused by personnel and curricula that do not recognize the importance of cultural influences in the lives of individuals and communities.
3. Emphasizing the educational gains that can result from cultural pluralism in the multi-ethnic nation.
4. Engendering in citizens of our pluralistic society greater intercultural competence relating to self acceptance, acceptance of one's culture, and acceptance of persons of other cultures.

In 1977 the Los Angeles Unified School District in cooperation with the Office of Intergroup Relations of the California State Department of Education published a document titled A GUIDE TO MULTICULTURAL EDUCATION, KINDERGARTEN THROUGH GRADE THREE. It went into a second printing in February, 1978, and is still available as Publication No. EC-462. It has been used successfully beyond Grade 3. Grade designations for the original guide and its new companion volume should be considered as guidelines only. Actual application of the content will vary from classroom to classroom, dependent upon the maturity level, needs, and interests within each specific situation.

As was stated in the earlier publication, this guide should be considered as a constantly evolving resource document. As later editions are published, they should include further suggestions, updated references, and additional activities which teachers have found useful in actual classroom situations. Ideas for expanded content should be submitted to the Office of Instruction, Los Angeles Unified School District, for possible inclusion in future editions.

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SPECIAL APPRECIATION

This resource guide has benefited from the combined resources and expertise of seve staff members within the Los Angeles Unified School District. Authorship of the various chapters was assigned to personnel actively involved with the specific cont

A special appreciation is extended to Mildred P. Frary, former Director of Library Services, for her development of the extensive Multicultural Bibliography.

Additional appreciation is expressed to the teachers and specialists who researched formatted, and wrote the content. These include:

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MULTICULTURAL EDUCATION: A PROCESS AND AN ADVENTURE

Each of us is unique; in many ways each of us also is similar to others. This guide focuses on the educational aspect of our similarities and differences--our cultural heritage. The purpose is to develop acceptance of our own heritage and of the heritage of others, awareness that we can and do borrow from many cultures, and understanding that our cultural heritage and adaptation do not make us "better" or "worse" but are only another expression of the infinite variety of the ways in which human beings function. The hoped-for results are to educate people to be able to live comfortably in a pluralistic society, using the richness afforded by that pluralism to enhance their own lives.

A whole body of myths related to identifiable cultural groups has been allowed to evolve and flourish throughout the history of the human race. Too often these myths have gained strength through so-called ethnic humor, biased literature, the innuendo of rumor, inaccurate or incomplete research, avoidance of objective reporting, insensitivity to the feelings of others, and failure to employ reasonable intelligence. The result is that teenagers, according to recent research, indulge in stereotyped thinking and prejudiced behavior to a disturbingly high degree.*

Too often we accept unthinkingly the feelings, attitudes, and biases infused by parents, peers, and associates without making a conscious effort to test validity and reality. We accept the idea that there are those who "live on the _wrong_ side of the tracks" or "in _that_ part of town." We think it is important to "keep up with the Joneses." We assume that someone who doesn't speak our language is inferior. We assign people of specific cultures vocational roles of gardener, chef, bootblack, cop, laundry operator, money lender. We think we know which culture group is most likely to be aggressive, thrifty, quiet, immoral, devious, studious, law-abiding, law-defying, musical, rhythmic, artistic, or awkward. We have learned slangy, derogatory terms for Blacks, Whites, Asians, Mexicans, Italians, Poles, Irish, and Jews. We grow up in a world of stereotypes which have been handed to us - and we may well continue to pass them on unless we consciously explore the myths and cliches of prejudice.

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* See, for example, _Adolescent Prejudice_ by Charles Y. Glock, _et al._ (Harper & Row, 1975)

Multicultural understanding cannot be mandated although mandates may help accelerate the process. Our best strategy is objective presentation of diversity in the classroom, using strategies like those suggested in this project.

What do we mean by multicultural education?

Multicultural education is a term being used to describe a wide variety of efforts toward expanding the instructional program to encompass the heritage and experience of all children. For this project, multicultural education is used to mean a process or teaching style rather than a subject area. It is a cross-cultural approach rather than an exploration of a sequence of cultures. It is open-ended, offering a format for using the resources at hand rather than prescribing a rigid course of study. Much of multicultural education is not at all new--teachers have used many of the activities listed here without labeling them "multicultural."

What may be new to some teachers is the focus. Most of us grew up learning about children in distant lands--Maria of Guatemala, Hiroshi of Japan, Nambi of Sudan, Peter of Holland. Seldom were we given a single clue that many people living near us were descendants of the people who created the cultures we read about; people who were quietly retaining part of their heritage while also trying to adapt to what was considered the American way of life. This material deals with the roots of American culture, the sources of many customs that were brought to this country and which exist all around us. The past emphasis on a homogeneous culture in the United States has masked many of the transported customs. Some are lost. But now it has become obvious that the "melting pot" did not always melt. Since self-expression and identity are assuming more importance in a crowded world, many people appear more willing to bring forth remembered folklore and family customs and to display bits of their own lives that make them unique.

This material examines the differences and similarities in the heritage of many people living in America. The authors firmly believe that this approach to multicultural education is more involving and more uniting for students in the classroom and more typical of the society individuals encounter outside the classroom than is the approach of separate or sequential ethnic studies. Too often studies concern only the groups that are visible on a very limited horizon. Ethnic studies are, of course, desirable and necessary. Cross-cultural education does not preclude specializing in one or more culture groups. But, if we agree that multicultural education--any education--should help put students at ease with themselves and their world, then it seems that a broad understanding of the varieties of customs and cultures is a good place to start.

Isn't multicultural education just social science?

Cross-cultural teaching is not a single discipline. It is within the field of social sciences if you look at social sciences in the very broadest sense; but, if you do that, the whole day is social sciences since each subject is somehow related to the life of the human beings in society. The technique which should be encouraged is that of relating all classroom activities to their roots in culture. Once you begin doing this--and "you" includes you the teacher, you the parent, and you the student--you find evidence of different cultures everywhere. You as teacher will see many ways to bring multicultural experiences to the classroom.

How were the goals developed?

The Los Angeles Unified School District has published a comprehensive Statement of Goals. The Elementary School Curriculum--Guidelines for Instruction has been revised. The project staff made use of these documents and tried to make the material consistent with the consensus expressed in them. The goals are related to the interdisciplinary goals listed in the guidelines.

How does multicultural education relate to different subject areas?

Activities in this guide relate to interdisciplinary goals as well as to specific goals and objectives in art, reading, health, physical education, music, language arts, and social sciences. Everyday mathematics can be part of the multicultural process if you choose examples that relate to various cultures.

The suggested activities represent various stages of development. Some are spelled out in detail; others are just ideas you may want to expand. Hopefully, the suggestions will draw forth many ideas of your own. Ultimately, each classroom teacher has to determine what enriches his/her instructional program.

What is the intent of the grids?

Some of the sections include cross-cultural grids. The grids are designed as multicultural "shopping lists." Looking horizontally across the columns, you will see suggestions about certain similarities and relationships among the traditions of people of various cultures. There are blank spaces that you may wish to fill to make this cross-cultural approach more meaningful and complete.

If teaching about one culture at a time still seems the best approach for you, then you have the option of reading down each column through the successive pages of grids (reading all the "Asian American and Pacific Island American Heritage" columns, for example). You will gain a fair amount of information about that group of cultures.

The division into culture groups is, of course, very arbitrary. The ethnic categories used in the surveys by Federal agencies did not describe the broad cultural heritages we wanted to emphasize. A division by continents seemed almost right but did not accurately represent the heritage of Black Americans. So, recognizing that we are mixing apples and oranges and persimmons, we are using the following categories for purposes of this guide:

BLACK AMERICAN HERITAGE: Includes African, West Indian, as well as United States Blacks.

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE: Includes Europe, the Near East, and the Middle East.

HISPANIC AMERICAN HERITAGE: Includes Mexico, Central America, and South America.

AMERICAN INDIAN AND ESKIMO HERITAGE: Includes North American Indian tribes and Eskimos.

ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE: Includes China, Japan, Korea, the Phillipines, India, Southeast Asia, and various islands of the Pacific.

How can this guide be utilized?

This resource document can be used both for interdisciplinary and cross-cultural approaches to multicultural education. The section titled Self-Identity and Awareness of Others is an appropriate place to begin; it sets the tone for the entire process and helps to prepare young people to understand cultural differences and similarities. Beyond that, sections need not be followed sequentially and probably are more effective when related to the specific interests, needs, and abilities of the class involved. Before introducing a particular section to the class, review the background information. Some of the ideas and concepts included will help bring the classroom activities to life. Analyze the goals and objectives and translate them into meaningful pursuits for your class. Scan the suggested activities and select those which appear to be appropriate for your situation. Survey other District and community resources that might be incorporated.

SELF-IDENTITY AND AWARENESS OF OTHERS

BACKGROUND

A positive self-image is an important factor in achieving success in school as well as in life. A positive self-image reflects on everyone and everything within its sphere. It fuels the fires of ambition and carries with it the goal-oriented energy that can last a lifetime.

The foundation for a positive self-image is courtesy and respect for all people. The controlled environment of a self-contained elementary school classroom is an ideal place in which to work toward this goal. Good teaching should include positive comments for each student every day and encourage students to show appreciation for each other's accomplishments.

The suggestions contained in this unit place self-identity in a multicultural environment. Within this framework, effective activities designed to increase self-identity and awareness of others will help students to:

- Build a sense of pride in their cultural heritage.
- Recognize that every person is a unique combination of appearance, family, heritage, wishes, preferences, ambitions, abilities, personality, emotions, and other qualities.
- Discover the similarities among people although their cultures and lifestyles may differ.
- Investigate the wide variety of cultures represented in the classroom, the city, the state, and the nation.
- Observe how people adopt and adapt practices from each other's cultures.

Self-identity often is strengthened by parent participation in the classroom. As students gain in maturity and independence, parental participation can take new forms. Activities described in this unit involve parents as resources regarding cultural enrichment and family heritage.

REFERENCES

Multicultural Experiences in Children's Literature. An Annotated Bibliography. Los Angeles: Los Angeles Unified School District, 1978.
Contains approximately 1700 titles focusing on materials which depict both the unique and universal aspects of the lifestyles and heritage of many groups of people living in the United States.

Fiarotta, Phyllis. *The You and Me Heritage Tree*. New York: Workman Publishing, 1976
Presents discriptions of 100 craft projects from 21 ethnic groups, along with brief accounts of each group's place in United States history.

Cohen, Robert. *The Color of Man*. New York: Random House, 1968
An introduction to the color of skin, hair, and eyes, which is based upon anthropological, biological, psychological, and sociological factors. (Also available in paperback: Bantam, 1972)

Steichen, Edward, editor. *The Family of Man*. New York: Simon & Schuster, 1968
An outstanding collection of beautiful pictures illustrating the similarities between and uniqueness of people.

GOAL

To help the student develop a feeling of self-esteem and a positive sense of personal identity and to increase his/her awareness of similarities and differences between self and other persons.

SAMPLE OBJECTIVES

1. The learner will be able to recognize and identify one or more words or terms which are unique to each of the cultures studied during the course of the unit.
2. The learner will be able to construct a personal profile of himself/herself based upon the characteristics and elements of culture which are individually unique as well as those which are similar to those of other persons.
3. The learner will be able to identify one or more physical, emotional, or cultural characteristics of his/her own which are positively related to achievement in classroom, playground, home, or outside activities.

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
PERSONAL PROFILE At the conclusion of the unit of study, the learner will: See himself/herself as an integral part of the class as a whole. Demonstrate an increase in self-esteem. Measure the degree of attainment of personal goals.	*Silhouette Portraits*: Organize students into teams to trace profiles of each other, using any source of bright light to cast a shadow on a sheet of blank paper.	Art
	The silhouettes may be cut out of any color of paper, such as the student's favorite color.	
	Class Mural: Use silhouette portraits to decorate a classroom wall. Names may be included if the students wish.	Art
	Notebook Cover: Use silhouette portraits for each student's personal notebook or journal.	Art
	Personal Notebook: Encourage students to keep a book about matters of personal interest, such as methods of becoming better acquainted with their friends.	
	Contents: The major sections of this notebook could be listed within the outlines of the student's silhouette.	Language Arts
	The actual content could be determined by the class, but probably should be consistent for all students. Students could	

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	be instructed to:	
	List the things which he/she likes about himself/herself	Language Arts
	Describe self as the person whom he/she knows best.	Language Arts
	List things that he/she is trying to do better.	Language Arts
	List special elements of his/her own cultural heritage: kinds of foods, holiday customs, true stories, songs, dances, folklore.	Social Science
	List favorite things, sayings, songs, stories, flowers, school subjects, sports activities, holidays, places.	Language Arts
A PERSONAL KIT		
At the conclusion of the unit of study, the learner will:	In this activity, each student may collect items of personal interest in a shoebox. Some typical items might include:	
Demonstrate an increase in self-understanding.	Monogram: Students could use their own initials to form a decorative monogram. The design could be used in conjunction with silkscreen or potato printing to decorate a cover for the shoebox.	Art

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Exhibit an increased interest in his/her own cultural heritage.	Name Anagram Game: Each student's anagram game could contain only the letters in his/her name. An answer card for listing all of the combinations discovered by the student could be included.	Language Arts
	Coat-of-Arms: Each student could design a personal coat-of-arms containing symbols representing a favorite hobby, an animal, a flower, a color, a saying, and a copy of the silhouette reduced to size with the aid of a pantograph device (available in toy stores).	Art
	Family Tree: Students could enlist the help of family members in constructing a family tree.	Social Science
	Favorite Family Recipes: Students could collect favorite recipes reflecting their own ethnic heritage.	Health
	Note Paper: Personalized stationery can be identified with the student's silhouette, reduced to fit an appropriate space, and reproduced with a simple stencil.	Art
NEW STUDENTS At the conclusion of the unit of study, the learner will:	The following suggested activities are designed to make the most of opportunities resulting from transportation of students	

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Show more interest and concern for newcomers to the school.	for integration purposes. Students can be encouraged to:	
	Learn about other communities	Social Science
	Seek new friends	Human Relations
	Learn about other cultures	Social Science
	Design a bus mural using silhouettes of the new students	Art
	Collect newspaper articles about people in the community from which students are transported	Current Events
	Introduce his/her home community to the new students	Language Arts
	Serve as "host" to a new student on the bus	Human Relations
FIRST IMPRESSIONS		
At the conclusion of the unit of study, the learner will:	As a part of building an awareness of other class members, students could engage in a variety of related activities. Some typical projects might include:	
Analyze and compare his/her reactions to newcomers with impressions gained after several weeks of working together.	Students already enrolled in the host school could list first impressions of a student who is new to their school.	Language Arts

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Measure extent of change in attitudes toward a real or fictional person.	Students entering a new school could list their first impressions of a student already assigned to their classroom.	Language Arts
Demonstrate an increased understanding of the interests and needs of classmates.	Newcomers could also list their first impressions of their new teacher, school, class, and neighborhood.	Language Arts
Show an increased concern for othe persons.	After four weeks, each student could make a new list and compare it with his/her first list, noting similarities and differences.	Language Arts
	Students could prepare a list of first impressions of a new television character and compare it with a second list compiled after several weeks.	Language Arts
	Students could prepare a list of first impressions of a new storybook character and compare it with a second list written after finishing the story.	Language Arts
A TELEVISION "FRIEND"		
At the conclusion of the unit of study, the learner will:	Television programs could be used in developing a greater awareness of other persons. Ask students to:	
Identify three or more physical, emotional, and cultural characteristics	Describe a favorite character on a television program.	Language Arts

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
of real or fictional persons.	Tell what it is that the student likes about this person.	
Show an ability to distinguish between two sets of traits.	Describe how the character reacts to other people and situations.	
	Compare the television character with himself/herself. List similarities and differences.	Language Arts
	What goals does this character have?	
	How do his/her own goals compare?	
	Write a letter to his/her television friend.	Language Arts
	Look for details that indicate the television character's cultural background and heritage.	Social Science
	Describe what he/she observes.	
	Identify source of origin.	
HERITAGE MAP		
At the conclusion of the unit of study, the learner will: Demonstrate an increase	Making of a heritage map can contribute to a student's development of self-identity as well as increase awareness of other persons. The project will assist in identifying a variety of cultural heritages represented	

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
in self-esteem and awareness of others.	by the people in each student's sphere of consciousness. Students could be encouraged to:	
Recognize the postage stamps from three or more countries.	Trace a world map on a sheet of paper for use in a bulletin board display.	Social Science
	Print their names on small tags of their favorite color.	Reading
	Attach their name tags to the places on the world map where the countries of their cultural heritages are located. Duplicate name tags may be used by students with more than one cultural heritage.	Social Science
	Place other names on the world map, such as those of the principal, teachers, aides, other school staff members, parents, visitors, television characters, and storybook characters.	Social Science
	The addition of postage stamps from various countries will add another element of interest. Students from families who correspond with people in other countries could assist in this project.	Social Science
	A useful reference is: DePree, Mildred. A Child's World of Stamps: Stories, Poems, Fun and Facts	

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	From Many Lands. New York: U.S. Committee for UNICEF, 1973 (5-6) Text and colorful reproductions trace postage stamps from around the world and introduce the geography, way of life, folklore, and poetry of people of many countries.	
CULTURAL CARDS At the conclusion of the unit of study, the learner will: Recognize one or more words or terms which make his/her own cultural heritage unique. Identify one or more words or terms unique to another culture different from his/her own.	This activity is designed to help students gain a sense of increased self-identity through special knowledge of words and terms that are unique to their own cultural background. This word game could take a number of different forms. Some typical examples include:	
	Matching Cards: Students prepare these cards by selecting words or terms unique to their own cultural heritage or family background. The words are lettered on individual cards. Another set of cards is prepared containing the meaning of each term, along with a clue; e.g., Rhymes with ______, Has _____ letters, Starts with __________.	Social Science
	Letter Scramble: In this variation, the letters of each word are printed on cards in a different sequence and in a variety of sizes. The answer cards are prepared in the same manner as described above, along with some sort of clues.	Language Arts

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	These card games can be individually packaged (e.g., in small cloth draw-string bags) and placed in a Cultural Activity Center in the classroom or school.	Language Arts
	The name of the student contributing the word or term can be included on the card with the definition and the name of the country of origin.	Social Science
HERITAGE TREE At the conclusion of the unit of study, the learner will: More than double his/her ability to recognize artifacts of cultures different from his/her own. Identify the place in American history of three or more cultural groups.	The Heritage Tree activity will help students to deal with a wider community of cultural backgrounds than those represented by the boys and girls in their own classroom. One hundred craft projects from 21 ethnic groups are presented in the following reference. Select those that suit the needs and interests of your class members. Fiarotta, Phyllis. The You and Me Heritage Tree. New York: Workman Publishing 1976 All of the projects are explained through use of diagrams, step-by-step directions, lists of required materials, and brief descriptions outlining their origin and cultural significance. Projects are arranged according to the basic material used: beads, eggs, fab-	Social Science Reading

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	ric, natural objects, paint, paper, and yarn. An introductory section presents a brief account of each group's place in American history. There is also a section on how to stage a Heritage Tree Bazaar. Black-and-white photographs illustrate children at work.	
UNDERSTANDING DIFFERENCES At the conclusion of the unit of study, the learner will: Increase by 50 percent the ability to identify likenesses among people.	The process of developing self-identity and awareness of other persons involves increasing the understanding of likenesses and differences among people. Some useful books are: Cohen, Robert. The Color of Man. New York: Random House, 1968 (teacher reference) Evans, Eva. All About Us. New York: Western Publishing, 1957 (3-4) An informal description of human ancestry and of the changes in skin color, customs, and languages caused by different early environments. McKern, Sharon. The Many Faces of Man. Lothrop, Lee & Shepherd, 1972 (5-6) Compares races with an emphasis on	Social Science Reading

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	similarities. Dispels common prejudices as well as myths that any race is "superior" or "inferior" to any other. May, Julian. *Why People Are Different Colors*. New York: Holiday House, 1971 (3-4) A simple description of races of people. Presents theories on why humans are different colors and why they have different physical characteristics. Goldin, Augusta. *Straight Hair, Curly Hair*. Scranton, PA: Thomas Y. Crowell, 1966 (3-4) Simple and precise sentences explain why hair is straight or curly. Discusses the characteristics of hair types; illustrates simple experiments to demonstrate the strength and flexibility of hair. Grossman, Barney. *Black Means...* New York: Hill & Wang, 1970 (5-6) Text and beautiful illustrations are designed to give new positive meanings and depth to the word "black." An excellent book which will stimulate the child's imagination and understanding.	

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	DeJong, Meindert. The House of Sixty Fathers. New York: Harper & Row, 1956 (5-6) This moving and sometimes humorous story of Tien Pao, his pet pig, and his family could be used to stimulate discussions of ethnic differences.	
AUTOGRAPH VERSES At the conclusion of the unit of study, the learner will: Identify and express one or more personal thoughts, feelings, ideas, or opinions within the framework of a language arts activity.	In this activity, students modify a favorite rhyme to make it a truly personal expression of a thought, feeling, idea, or opinion. A useful reference is: Morrison, Lillian, comp. Best Wishes, Amen: A New Collection of Autograph Verses. Scranton, PA: Thomas Y. Crowell, 1974 (5-6) A collection of more than three hundred autograph verses reflecting modifications of older rhymes; some are on current subjects, such as pollution, long hair, and women's lib. These verses, gathered from many sources, are pieces of true Americana and express warmth, wit, and the irrespresible vitality of young people. The last section contains a group of verses in both Spanish and English.	Language Arts Reading Oral Language

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
HUMOR: A BRIDGE TO UNDERSTANDING		
At the conclusion of the unit of study, the learner will: Measure his/her reaction to one or more types of humor.	Laughter can bridge a gap between people, increasing our understanding of ourselves and each other. The following activity can illustrate how humor helps to bring people together.	
	Humor Ratings: Do pupils from different cultural backgrounds laugh at the same things? Organize a rating game to test this question. Help students to discover how close people are in their reactions to humorous ideas. A useful reference is: Cosby, Bill. Fat Albert's Survival Kit. New York: E. P. Dutton, 1975 (4-5) This up-beat book with cartoon-like-illustrations consists of a collection of humorous rules for survival, many of them being take-offs on old maxims. Two examples are: "A penny saved is impossible these days" and "If you work your fingers to the bone, you could become a skeleton."	Language Arts Reading
	Organize a rating survey on humorous pictures, cartoons, stories, and sayings that the students bring from home.	Mathematics Oral Language

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
PERSONAL HERITAGE At the conclusion of the unit of study, the learner will: Demonstrate an increased interest and concern for his/her own cultural backround.	Stories can encourage students to think about their own heritage and increase their awareness and interest in learning more. Some useful books are: Cornish, Sam. Grandmother's Pictures. Freeport, ME: Bookstore Press, 1974 (5-6) A boy visits his grandmother, who shares with him the family picture album and relates various incidents that happened in the past. Cone, Molly. A Promise Is a Promise. Boston: Houghton Mifflin, 1964 (5-6) Details of Jewish American family life add interest to this story of Ruthy Morgan and her growing awareness of what the Jewish heritage means to her and to her non-Jewish friends and neighbors. Glasser, Barbara. Bongo Bradley. New York: Hawthorn Books, 1973 (5-6) The summer Bradley, a young Black boy from Harlem, spends in North Carolina teaches him many things he couldn't have learned at home in New York City, especially about his family heritage and love of music.	Language Arts Social Science Reading

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	Chandler, Edna. Indian Paintbrush. Chicago: Albert Whitman, 1975 (5-6) Living on an Indian reservation, Maria, part Sioux and part Mexican American, feels like an outsider. A new teacher is able to change Maria's attitudes as she shows her the values of both the Mexican and Indian cultures.	
PERSONAL MOTTO At the conclusion of the unit of study, the learner will: Be able to express his/her personal objectives in terms of a goal.	This project encourages students to put together words to express a personal ideal. The process gives students a better understanding and insight into what they really consider to be important in their own lives.	
	There are various ways to implement this activity. Some typical steps would be to:	
	Ask students to collect examples of corporate mottos from advertisements in magazines and newspapers.	Language Arts
	Instruct students to identify mottos on packaged goods; e.g., grocery labels.	Language Arts
	Write mottos on a chart or chalkboard.	Language Arts
	Point out how a motto is expressed.	
	Note the number of words in a typical motto.	

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	Assist individual students in devising a motto of their own that expresses the way they want to live their life.	Language Arts
	Encourage class members to incorporate mottos into each student's personal coat-of-arms. (See A Personal Kit.)	Language Arts
PERSONAL CALENDAR At the conclusion of the unit of study, the learner will: Be able to identify dates of personal significance throughout the year.	Self-identity can be expressed in the form of a personalized calendar listing events of importance in a student's life. Some typical dates might include: Birthday Birthdays of family members Cultural holidays Birthdays of friends Cultural holidays of friends Anniversaries within the family group The calendar can serve as a reference for language arts and art activities involving the design and construction of greeting cards observing important birthday and anniversary dates.	Social Scienc Art

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
MULTICULTURAL "OLYMPICS" At the conclusion of the unit of study, the learner will: Gain an increased knowledge of individual ability and achievement potential.	An "Olympic Games" can offer students opportunities to recognize and develop individual talents and abilities, as well as highlight the cultural contributions of various groups. In addition to the "games" themselves, which can be athletic, academic, or a combination of the two, activities could involve students in:	
	Performing research on various games.	Social Science
	Choosing representative games.	Social Science
	Learning and practicing games.	Physical Education Music, Health
	Devising a system for awarding points.	Mathematics
	Developing a system for measuring performance in terms of athletic or academic achievement.	Mathematics
	Designing award ribbons and certificates.	Art
	Some useful books are: Nelson, Esther. *Musical Games for Children of All Ages*. New York: Sterling Publishing, 1976 (4-5) A multi-ethnic collection of games,	

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	dances, rounds, counting rhymes, and jump rope chants. Most have musical scores, with and without words. Some lyrics appear in native languages with translation, and directions for movements are clearly given. A useful teacher resource, especially for kinesthetic multicultural education. Whitney, Alex. Sports & Games the Indians Gave Us. New York: David McKay, 1977 (5-6) The Indians of North America engaged in many ball games, dexterity and marksmanship games, water sports, winter sports, guessing and chance games, and acrobatic and endurance contests. Step-by-step instructions for working equipment and clear diagrams on how to play the games are included. Nelson, Esther. Dancing Games for Children of All Ages. New York: Sterling Publishing, 1973 (5-6) Includes 43 songs, with music and directions for each accompanying activity. Photographs adequately illustrate movements and groupings. Izenberg, Jerry. Great Latin Sports Figures: The Proud People. New York: Doubleday, 1976 (6-7)	

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	Covers career highlights of Latin American athletes from Puerto Rico, Venezuela, Mexico, and Cuba, emphasizing the special courage and strong spirit each needed to become successful in United States professional sports. Bontemps, Arna. Famous Negro Athletes. New York: Dodd Mead, 1964 (6-7) Brief biographies of nine well-known Black athletes who have achieved international recognition.	

FAMILY LIFE IN MANY CULTURES

BACKGROUND

Every culture, past and present, has been based upon tenets of family units. Social groupings have evolved, flourished, or floundered according to family strengths and organization. Children in all cultural groups have maintained a position of unique importance. The dependence of infants upon the family and the parental urge to protect and educate the young have made the creation of family units a universal necessity.

Various societies have established regulations governing the reproduction of their progeny. Family arrangements have been polygamous, polyandrous, and monogamous, but nuclear families are basic to all societies. As kinship groups have expanded into bands, tribes, clans, and castes, the physically dominant males, who have acted as providers and protectors, have assumed authority and established patriarchal social systems.

Regardless of the diversity found among social groups throughout the world, the family unit has been instrumental in passing on its customs and beliefs to the next generation. In nearly all traditional cultures, the family is idealized and usually obeyed. There is a feeling of loyalty and obligation to the nuclear and extended kinship groups. In contemporary societies, modern technology and its ensuing pressures have begun to exert greater outside influences upon family life, bringing changes in family roles. The young are becoming more individualistic and less dependent upon their elders for social guidance.

Living in a culturally pluralistic society, the child in the United States brings to school a wide variety of multicultural ethics, morals, and values. Through the study of the family as a social institution in contemporary and traditional societies, students will be afforded an opportunity to build a greater understanding of other cultures and to develop greater perspective and pride in their own family heritage and lifestyles.

GOAL

To enable students from diverse cultural, racial, and ethnic backgrounds to develop knowledge of family customs in traditional and contemporary societies and to relate these customs to their own family lifestyles.

SAMPLE OBJECTIVES

1. The learner will be able to trace the origin of a family custom and then to share knowledge of that custom with other class members.
2. The learner will be able to participate in research activities that will show differences and similarities between traditional and contemporary family roles.
3. The learner will be able to define and identify examples of stereotyping after being called upon to establish the characteristics of the "typical American family."

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SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
The learner will be able to trace the origin of a family custom and to share knowledge of that custom with other class members.	Ask students to select and read library books depicting family life in a variety of cultural settings. Discuss ways that the behavior of various characters in the stories were influenced by family customs or traditions. Compare the customs and traditions of your own family members with those of the fictional characters. Trace the origin of individual family customs or traditions and report findings to the class. Make use of personal interviews, reference materials, and audio-visual resources.	Reading Language Arts Social Science
The learner will be able to establish the criteria for a family tradition and then share knowledge of that tradition with other class members.	Establish the idea that family traditions are passed on from one generation to another. Encourage students to discuss examples of traditions which they share with other family members. Instruct students to assume the roles of family members living in a new environment. Explain that new traditions will have to be established in order to make their daily lives more meaningful. Permit children to work individually or in small groups to "create" a family tradition to be passed on to future generations.	Social Science Values

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
The learner will be able to participate in research activities that will show similarities and differences between traditional and contemporary family roles.	Ask students to select and then collect information about a traditional society of the past (for example, family roles; rules and means of obtaining food, clothing, and shelter). Upon completion of research activities, ask students to pretend they are passengers on a modern cruise ship that has become fog-bound upon entering a different time zone. As the fog lifts, the passengers discover their ship not only has been converted into an old sailing vessel but has also been transported back in time. The passengers are about to visit the cultural group they have been studying in class. Divide the class into two groups. One group will represent a cross-section of local families in the immediate community. One group will represent families of the traditional society they are about to meet. Encourage each group to plan ways to describe a typical family day to their new friends. Family roles may be presented through the use of skits, written expression, or art activities.	Social Science Language Arts Drama

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	Follow the group presentation with a discussion concerning the effect of modern technology upon family roles.	
The learner will be able to participate in research activities that will show differences and similarities between past traditions and present practices.	Point out that, in the past, it was fashionable to create family crests for social recognition in some societies; and that, in modern times, businesses create logos (trademarks) as symbols of recognition. After students have completed research activities involving the location of examples of family crests and business logos, instruct them to "blend" the past with the present by creating logos for their own family names. The following procedure may be used: Make designs by using all the letters of the last name. Repeat the letters of the full name as often as necessary to complete the design. Write the letters in cursive or manuscript style to enhance the design. Write the letters in various colors. Display the logos on the bulletin board.	Social Science Art

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
The learner will be able to define and identify examples of stereotyping.	Record student descriptions of the word "family" on the chalkboard. Ask students to compare their descriptions with dictionary definitions. Divide the class into groups. Explain that each group is to create the "typical" American family with consideration of size, rules, roles, traditions, and interests. Allow each group to present to the class the characteristics of its typical family. Record likenesses and differences on the chalkboard. Request that students analyze the results. Lead a class discussion, based upon recorded data, concerning stereotyping of cultural groups. Discuss symbols that often lead to stereotyping of cultural groups. Examples: Dutch--wooden shoes; Exkimos--igloos; Americans--cowboys.	Social Science Values
The learner will be able to collect and display pictures of families in a variety of settings to show that social change takes place in all social groups.	Ask students to collect magazine pictures of family life in many ethnic or cultural settings. To show contrast between the past and the present, encourage students to search for pictures in textbooks that show social changes in the cultural groups.	Social Science Values Art

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	As they work in small groups, instruct students to make collages that show contrasting family roles within cultural groups. Display collages on a bulletin board.	

FAMILY LIFE IN MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
FAMILY STRUCTURE	CHOCTAW Extended family. Tribe was divided into two groups. Descent was through female line. Husband and wife came from opposite groups. CROW Families belong to matrilineal clans. The father belonged to his mother's clan while his children belonged to his wife's clan. ESKIMO OF ALASKA Families recognize at least three generations on both sides of the family. Cooperative kinship ties are maintained. NAVAJO Extended families were part of matrilineal clans that were made up of men and women. Clan membership was for life. Marriage partners were selected from different clans. ONEIDA Families were grouped into three large families or clans. Each included distant cousins through female line.	JAPAN Traditional families consisted of husband, wife, eldest son and wife, and all unmarried children. Every member was ranked. Grandfather was first. Father was head of the family. Girls ranked below all sons. In cities, couples live in single family units. Male is head of household and figure of authority. PEOPLE'S REPUBLIC OF CHINA Traditional Chinese family followed extended family patterns. Whole villages could have been descended from one male ancestor. Communes provide housing for married couples, children, and elderly of each family. PHILIPPINES Extended family. Tightly knit alliances with both sides of family. SAMOA Extended family system. Kinship ties were important to social life. Village chief was elected by family group to speak for them and had absolute authority in all matters.

BLACK AMERICAN HERITAGE

BAGANDA OF UGANDA

Extended families organized through patrilineal lines. Children belonged to father's clan and lived with father's relatives when they were old enough for formal training.

BANTU TIRIKI OF KENYA

Extended families with patrilineal clan membership. Wife could never become part of husband's clan.

HAUSA OF NIGERIA

Extended family units lived in villages.

IBO OF NIGERIA

Large extended families. Traditional villages made up of several compounds. The oldest man is the headman of the village. He is called the "eye of people".

SWAZILAND

Extended families live together in one village. They are related through the male ancestor.

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

FRANCE

Nuclear family. Elderly live with their children. Father is head of household and is the authority figure.

GREECE

Extended family with close family ties.

HOLLAND

Nuclear family patterns. A few of the elderly live with their children. They make their plans well in advance to move into old people's homes.

KUWAIT

Extended families. Various generations live close togather.

LEBANON

Strong family ties. Until they are married, children are introduced as children of so and so, of such and such family. Father is the authority figure.

HISPANIC AMERICAN HERITAGE

BRAZIL

Family lifestyles depend on social class. Some households contain members of more than one generation while others have single family units.

MEXICO

Large families. May have more than one generation living under one roof. Father is head of the family and is the authority figure. Godparents are traditionally included in the extended family unit.

PARAGUAY

Large families are important. The elderly may live with the children. A family earns respect if it adopts or takes in a poor child.

SPAIN

Families are large. Several generations may live in the same house or apartment. The father is the authority figure.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
FAMILY STRUCTURE (continued)	SEMINOLE Extended families lived in camps made up of relatives of the central woman. Camps were usually named after the husband of the oldest woman living in the camp.	
MARRIAGE CUSTOMS	CHOCTAW Courtship was brief. Marriage negotiations were conducted by the mother, but consent was obtained from the girl's maternal uncle. A characteristic feature of the ceremony was the flight of the bride and the pursuit and capture by the groom or his female relatives. This gave the girl a chance to change her mind about giving consent. Ceremony ended with a feast and dance. ESKIMO OF ALASKA Free choice of marriage partners. Weddings are performed in church ceremonies. Newly married couples often live with parents of either side until they can establish their own homes. ONEIDA Mothers arrange the marriages. When a man died, his brother took his place in the marriage.	BURMA Polygamy is permitted, but it is rare. There is freedom of marital choice, and the ages for marriage are the same as in the west. After marriage, women retain their maiden names. PEOPLE'S REPUBLIC OF CHINA Traditionally, the family line was carried on by sons. The choice of partners was the responsibility of the elders and the family. Generally, the boy and girl never saw each other until the wedding day. Arrangements were often made while they were still children. Presently, individuals may choose their own partners. Third party arrangements are still used by some. Women have equal rights to possessions and property.

BLACK AMERICAN HERITAGE

BAGANDA OF UGANDA

Marriages were arrangements between two clans. Bridewealth made up for the loss of services. If the wife felt that she was mistreated, she could return home and the family could keep the bridewealth. Bridewealth is less common or nonexistant in the cities. Newly married couples live apart from their families.

BANTU TIRIKI OF KENYA

Cattle are used for bridewealth. It is the father's duty to make arrangements to obtain the first wife for each son. Polygamy is practiced to assure a man's chances of having sons. The wife cannot do her own cooking until after the birth of her third child.

Marriage by elopement has become common in recent times. Groom

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

NORWAY

Nuclear families. Older people keep apartments or cottages as long as possible to keep from moving in with their children.

BULGARIA

Weddings are followed by parties. A bread-tearing ceremony is held in which the bride and groom wrestle over the wedding loaf to see who will obtain the larger share and, hence, be entitled to rule the household.

CZECHOSLOVAKIA

Before bride and groom entered their new home, the groom chopped a stick of wood to prove that he could earn a living. The bride swished a broom on the path to show that she would be helpful to her husband.

GREECE

Dowryless marriage is becoming more common. The obligation of the eldest son to see all his sisters married before himself is no longer strictly observed. It may still be considered a

HISPANIC AMERICAN HERITAGE

MEXICO

After boy's parents approve of his marital choice, his father makes the arrangements with the girl's father. Weddings are followed by music and dancing.

PARAGUAY

Chaperones are customary for dating couples in some areas. Suitors make frequent visits to the girl's home.

SPAIN

It was once the custom for all young girls to be chaperoned strictly prior to marriage. Weddings are followed by large family celebrations.

URUGUAY

An engagement ring is worn on the right hand before marriage. Weddings usually take place at

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
MARRIAGE CUSTOMS (continued)	OSAGE Brides were purchased from the father. The groom also gained pre-emptory marriage rights to the bride's sisters. SEMINOLE The groom moved into the bride's camp. The bride's family provided the home for the newlyweds.	TROBRIAND ISLANDERS Personal choice of marriage partners from other clans. Women retain their own social rank after marriage.
INHERITANCE	CHOCTAW Hereditary chieftainships passed from uncle to nephew. Upon death, a man's property was claimed by his brothers and group members other than his own children. Children belonged to the family of their mother.	JAPAN Traditionally, the oldest son inherited the family property. TAHITI Position of chief was inherited at birth by first-born son. Father became adviser and guardian. Woman could be chief if the father had

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
BANTU TIRIKI OF KENYA (continued) can pay less bridewealth over a longer period of time.	GREECE (continued) point of honor. Weddings are celebrated by the entire village.	URUGUAY (continued) the bride's home. Guests who receive pink invitations to a wedding sit in the front row of the audience. Others receive white invitations.
GANDO OF UGANDA Couples set up their homes away from their own parents' village.	KUWAIT Parents often arrange marriages. Most are between reletives, usually cousins on father's side. Husband's authority is absolute.	
HAUSA OF NIGERIA Close kin, usually first cousins, often marry.		
SWAZILAND First marriages are mostly by arrangement. Bridewealth is measured in cattle that is shared by extended family. Bride lives in the home of her husband's family.		
BAGANDA OF UGANDA Parents decided which child would inherit the land.	ENGLAND Titles and land were given to the eldest son.	SPAIN Royal titles were passed on to the eldest son.
BANTU TIRIKI OF KENYA Cattle of deceased father are divided equally among sons.	GERMANY Farm land was divided into equal shares and then passed on to sons following father's death.	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
INHERITANCE (continued)	CROW Possessions of the dead were given to the mourners. HOPI Houses belonged to the women. Mothers passed their houses on to daughters. NAVAJO Sheep were women's property and were passed on to their daughters. CUBEO OF COLOMBIA All common and private property was shared by the total family.	TAHITI (continued) no sons. She was independent of her husband.
NAMES	CHOCTAW Children were named after animals or some incident connected with their birth. Later, they received new names as recognition of a special achievement, incident, or personal characteristic. Choctaws were reluctant to pronounce their own names. The wife was forbidden to speak the name of her husband. COMANCHE Child would have several names before reaching adulthood. Pet names were	BALI Acquisition of names may vary. Names are usually long and may or may not include the father's last name. Some individuals do not complete their names until they have finished their education. THAILAND Child is called "little one" until it is several months old. A priest selects the lucky name after determining the date and time of birth. He also consults moon charts and lucky

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
HAUSA OF NIGERIA Householder farmed with the aid of his sons, to whom he allocated small plots. Boys began paying taxes as marriage neared. They continued to pay taxes until the first child was born. IBO OF NIGERIA A man's house and yams go to his sons. Money and other valuables go to male members of the family on his mother's side. A woman's personal property is passed on to female relatives on her mother's side.		
GANDA OF UGANDA Kinship terminology was rarely used outside of the immediate family. First names were used. KENYA Boys' names are passed down from one generation to another. SWAZILAND Bride does not call husband's male relatives by their first	ICELAND Family name changes every generation. Child takes father's first name and then adds name of son or daughter. A boy's last name might be Jon's son. Girls keep their own names after marriage. KUWAIT Father's first name becomes middle name for the son.	SPAIN Individuals have two surnames. Both the mother's and father's family names are used. Most children are named after saints. URUGUAY Surname is written as middle name. Last name in line is the mother's maiden name.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
NAMES (continued)	COMANCHE (continued) used until formal ceremony took place. Final name was given by the name giver. ESKIMO OF ALASKA Every child is given an English name and at least one Eskimo name. Children are named after recently deceased relatives or highly respected individual. It is believed that a name carries the qualities of the individual who had it before. OSAGE Clans received names from animals or cosmic phenomena. MAYA Child was named on a lucky day set by the priest, who studied the position of the stars and planets on the day of birth. Each Mayan had four names, which he believed to have magical powers. They were the given father's, mother's, and father's family names and a nickname.	THAILAND (continued) characters or letters in the Thai alphabet. All children in one family often have names beginning with the same lucky letter.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SWAZILAND (continued) names. A bride keeps her father's name until a child is born.	MOROCCO Child is not named until one week after birth because of the high infant mortality rate. After greatest danger is over, a celebration is held, and the child's name is announced.	

FAMILY LIFE IN MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
FAMILY RESPONSIBILITIES	**CHOCTAW** The oldest maternal uncle had authority over boys. Mother imposed control over girls. **COMANCHE** Grandparents taught the children lore and traditions. **CROW** The clan was responsible for the economic and domestic welfare of its members. Girls aged 7-8 cared for the younger children. **ESKIMO OF ALASKA** When babies are two or three months old, the mother begins to pass some responsibilities for their care to older siblings and unmarried sisters and cousins. Boys help to provide for family subsistence. **SEMINOLE** Mother's brother was responsible for seeing that sister's mother and children received proper care. Babies were turned over to older sister for care after they learned to walk. Grandmother taught children how to behave through storytelling.	**JAPAN** Older children share responsibility of setting example of proper conduct for the young. Elders feel responsible for the well-being of the young. Oldest son cares for parents when they are old and sick. **MAORI** Elderly men and women acted as baby sitters. They also taught skills and crafts to the children. Through their efforts, many legends have been preserved as the Maoris have entered the mainstream of modern life. **PEOPLE'S REPUBLIC OF CHINA** Traditionally, the poor and the aged were cared for by younger relatives. Young men sent money home. Fathers and grandfathers have lost much of their authority. Children educate parents concerning new ways. Young men and women must serve time as soldiers.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
BAGANDA OF UGANDA Families house and support visiting relatives and clan members. In cities, tribal clubs have been formed to help families meet this obligation. BANTU TIRIKI OF KENYA If son works away from home village, he sends money to father. IBO OF NIGERIA Headman of village helps families with their problems by giving advice. People help the headman by giving him gifts. It is the duty of the eldest son of each co-wife to provide matrilineal farmland for brothers and sisters after marriage. Eldest son is helper and adviser of sister's sons. He also makes funeral arrangements for his mother.	CZECHOSLOVAKIA Children over 12 years of age are expected to do their share of Communist Youth Brigade work during the summer holidays. They spend two to four weeks on farms, in orchards, or at resort areas. FRANCE Children do household chores and some shopping. GREECE Elderly live with children. Grandmothers care for the young children and do mending and light chores. KUWAIT Son takes charge of family when father is absent. Women manage children and affairs within the home. LEBANON Family members must uphold name. Family pride ranks above village pride.	MEXICO Children assume responsibility for work at an early age. PARAGUAY Older girls help take care of the younger children. SPAIN It was the man's duty to support women and children. If women worked outside of the home, the inference was that he had failed in his "manly duty."

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
FAMILY RESPONSIBILITIES (continued)	**INCA OF PERU** All inhabitants of the village were required to assist one another with farming and house building.	
CHILDHOOD EVENTS	**CHOCTAW** Newborn infant was encased in a wooden cradle, and a bag of sand was placed upon the forehead to flatten it.	**BURMA** Every male child spends several weeks or months learning fundamentals of the Buddist religion and Pali language.
	HOPI Childbirth was regarded as a renewal of life. Ceremonial rites of passage were held ever four to five years. Age of male adulthood varied. Girls became adults when they were married.	**JAPAN** Families fly carp kites over their homes to announce the birth of a boy. Children are the center of family life. They do not follow a rigid schedule during infancy and early childhood.
	SEMINOLE Baby and mother stayed in isolation for four months after birth.	**SAMOA** Children are treated with respect and dignity from an early age. They receive love and care from all extended family members.
	MAYA Baby's head was put between boards and bound to make it grow flat. As the child lay in the cradle, it stared at balls of wax until it became cross-eyed. This was to honor the sun god.	**TAHITI** Boys stopped eating with women and girls at age 12 or 13. When boys became adults, they were tatooed.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
IBO OF NIGERIA Boys moved to a house with other boys at the age of 6. Girls stayed with their mothers until they married. SWAZILAND Boys and girls were separated in some activities at the age of 8.	EGYPT Birthdays are acknowledged with a family meal made up of the honored person's favorite dishes. It is a sign of love and respect to share a meal. FRANCE Little girls have their ears pierced and place tiny gold earrings in them. The first communion is an important day in the children's lives. Many city children attend summer camps in the mountains, in the country, or near the sea. HUNGARY Baptism was an important folk custom. It was believed that an infant boy would become a good worker if an ax were left on the mother's bed during the ceremo-	SPAIN Girls are given gold earrings by their parents or godparents when they are one year old.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
DIVISION OF LABOR	CHOCTAW Women worked in the fields, prepared the food and clothing, and carried burdens. Men provided game, built houses, carried on governmental activities, and protected the tribe. COMANCHE Wives prepared food, skins, and items to be traded. Men provided the game. CROW Men were hunters and warriors. Women handled domestic chores. ESKIMO OF ALASKA Women prepared the food and clothing. Men hunted and fished and built the homes.	BALI Children over the age of 6 work with parents and care for siblings. Girls help prepare offerings. Boys help with feasts. Girls perform dances. Boys play instruments. PEOPLE'S REPUBLIC OF CHINA Traditionally, the wife was linked to husband's family and came under the authority of the mother-in-law. Presently, women are encouraged to work outside the home. All students take time out from school to work in the fields and factories.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	HUNGARY (continued) ny. It was believed a girl would become a good spinner if a spindle were left on the bed. ISRAEL At age 13, boys participate in the Bar Mitzvah ceremony symbolizing growth and maturity. After the service, the boy joins his family and friends for festivities and gift giving.	
BAGANDA OF UGANDA Men provided housing and clothing and cared for animals. Women raised and prepared food and cared for the children. In the cities, men, women, and sometimes children work outside of homes. HAUSA OF NIGERIA Men provided household needs. Males did sewing and laundry. Women cooked and cleaned and cared for babies. Women were also involved in crafts and petty trade.	CZECHOSLOVAKIA Farmers work in collectives. Much of the farm labor is done by women. In the cities, women may work outside the home. ISRAEL Men and women have equal rights. Women may serve in the armed forces. NORWAY Women may hold non-traditional jobs. They are active politically.	MEXICO In the cities, women may work outside the home. SPAIN Women did not have positions of leadership. They devoted time and talent to caring for homes and family. Women in the cities now may work outside the home. URUGUAY Women may work outside of the home. They have full political and economic equality.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
DIVISION OF LABOR (continued)	**HOPI** Men did the weaving. Women made the pottery.	**JAPAN** Traditionally, the daughter-in-law did most of the hard work in the home. Presently, women may work outside the home, but they do not hold high positions.
	ONEIDA Women spent the winter traveling to bring home meat of deer or moose killed by the men.	**NEPAL** All family members do farm work. Women care for sheep and goats and prepare wool for weaving. Men work in the fields.
	AZTEC Both girls and boys could become priests. Girls with special talents were given special training.	**SAMOA** Young men do cooking. Men and boys gather food and fish. Women clean and and weave and care for the children.
	MAYA Girls spun cotton and made pottery. Boys did the farming.	
SOCIAL CUSTOMS	**ESKIMO OF ALASKA** Children are taught to do well, but not better than others.	**BALI** People are addressed by their relationship to one another, by their position in the family, or by their job name.
	HOPI Children were taught to value cooperation and modesty. It was considered rude to finish an activity ahead of other persons involved in the same activity.	**JAPAN** People bow when greeting others. The deeper the bow, the greater is the respect that is exhibited. Women once walked behind the men. Now, they walk side by side.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
IBO OF NIGERIA Pots are made only by women who have been married. SWAZILAND Men herd cattle and clear the ground. Women do other farm work and care for the children. YORUBA OF NIGERIA Women go to school, have the right to vote, and are active as trades people.	YUGOSLAVIA Women may work outside the home. They receive equal pay for equal work. Women do physical labor the same as men. EGYPT Women in the cities work outside the home. Some hold degrees and have entered various professions.	
BAGANDA OF UGANDA Girls were taught to kneel when they met a man. They remained standing only if carrying a heavy load. Then, they apologized for not kneeling. Good manners are highly important. Children show thanks by lowering their faces to the floor. It is considered rude not to answer when spoken to.	EGYPT People greet each other by touching both cheeks. FRANCE Children walk in front of parents. When adults meet, they embrace one another.	PARAGUAY Visitors to the home clap hands instead of knocking on the door. Only family members and close friends are invited into the home. Upon entering, the guest is expected to ask about the health and well-being of the family.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
SOCIAL CUSTOMS (continued)	NAVAJO Children were trained to avoid excesses. They were taught to be courteous and nonaggressive when dealing with others.	JAPAN (continued) Individuals remove their shoes upon entering a home. NEPAL Sherpas stick out their tongues to say hello. PHILIPPINES Family relationships are personal. Face-to-face behavior is tied to ethics and norms that are unwritten and informal. TAHITI People lead open lives. They never knock before entering a room or building.
FAMILY ACTIVITIES	ESKIMO OF ALASKA Children dominate family attention. Teen-agers have close ties, western styles, mannerisms, and interests.	BURMA Families often spend evenings strolling around villages and visiting neighbors. Festivals become organized recreation and are built around theatrical performances called pwé. PHILIPPINES All family members attend baptisms, confirmations, weddings, birthday celebrations, and burials of relatives.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
BANTU TIRIKI OF KENYA Paternal aunt is held in high respect.	GERMANY Guests present flowers to both men and women on their birthdays.	SPAIN Spanish people always say to anyone entering their home, "Nuestra casa es su casa" or "Our house is your house."
KIPSIGIS OF KENYA A younger person speaks first to an elder as a sign of respect.	Teams exchange flowers before beginning sporting events.	URUGUAY Men embrace each other as a form of greeting. They also shake hands when they meet and part. Women touch cheeks or kiss lightly.
ZAMBIA It is a duty to assist and feed family or friends who come to home for a visit.		
HAUSA OF NIGERIA Children had bond-friends with whom they shared activities and exchanged gifts.	GERMANY Families take Sunday walks or outings and attend many child-oriented seasonal parades and festivals.	MEXICO Families participate in fiestas, including celebrations of religious and national holidays.
BANTU TIRIKI OF KENYA Children spent time with grandparents, whom they looked upon as storytellers and tutors of worldly wisdom.	GREECE Families take Sunday afternoon strolls around village square. Single girls walk together and	SPAIN Whole families see relatives off on journeys. Fiestas are an important part of

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
FAMILY ACTIVITIES (continued)	ONEIDA Lacrosse was the national game.	
FOLKWAYS	CHOCTAW Mother-in-law was forbidden to look upon her daughter's husband. CUBEO OF COLOMBIA The size of the garden clearing demonstrated the amount of respect that a man had for his wife. MAYA Men wore tatoos. Women had their teeth filed as a sign of beauty.	MAORI People wore tiki figures around their necks to ward off evil spirits. A Maori chief was not to be touched by a commoner.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
BAGANDA OF UGANDA Women and girls could not travel even short distances alone. They needed permission from father or husband and had to be escorted by a chaperone. HAUSA OF NIGERIA Wife approached husband by kneeling and remaining to one side out of his line of vision.	GREECE (continued) exchange glances from a distance with young men, who also walk in groups. YUGOSLAVIA Families participate in large mid-day meal known as rucak or dinner. It may be followed by a one- to three-hour rest. On weekends, the post-siesta period may be used to take a stroll. BULGARIA Dancing, swaying and jumping in the air symbolize growth, vitality, virility, and fertility. YUGOSLAVIA Serbian peasants traditionally raised their right hand or middle and index fingers to their faces to seal a pledge. The "face" became the focus of a person's shame. If a person betrayed a trust or violated the folk culture, there was "loss of face."	SPAIN (continued) life. Many center around religious celebrations. Women and girls stroll together in groups, meeting men and boys in other groups. They pass each other with glances and smiles. URUGUAY Home is a person's castle and a center for entertainment.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
FOLKLORE	NAVAJO Children were taught never to kill a snake. It was believed that snakes were once people who decided to change form and live underground. Some Navajos say that snakes have magic power over death. SEMINOLE Each clan had origin legends based upon a supernatural ancestor. The legends also involved animals. CUBEO OF COLOMBIA People believed that unfriendly spirits lived in the forest, so they built their homes in the center of the clearings.	MAORI At death, a person's soul was believed to travel to the rocky point of the island. It then was supposed to slide into the sea and ride the rays of the setting sun to another life. TROBRIAND ISLANDERS The islanders believed that the human spirit never died but that it returned to the land of the living as a newborn baby in the same subclan.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
BAGANDA OF UGANDA It was believed that everyone who was eating was in danger if someone's shadow fell on the food.	HUNGARY Ribbon was tied on an infant's ankles to keep away evil spirits. LEBANON Family proverbs often referred to the family. "Blood can never turn to water." "Marry the daughter of a good family, though she be an old maid." ROMANIA The people believed it was bad luck to set out on a journey on a Tuesday. A person could avoid bad luck by putting the right foot outside first. Knocking on wood was also considered to one way to ward off bad luck.	

WORKING AND PLAYING TOGETHER

BACKGROUND

When the goal is an ability to relate well to people in a multicultural society, no amount of learning about race, ethnicity, and cultures will substitute for the experience of working and playing together with peers and adults of various groups. The earlier such experiences begin, the better. There are additional benefits if the work or play can be reinforced by using games, dances, and projects from other cultures.

Knowing and feeling comfortable with his/her own identity and that of his/her own family, the learner can develop positive relationships with people who are different--when there are opportunities to perceive and become familiar with both differences and similarities during the give-and-take of sharing, team activities, playful competition, acting out roles, dancing, and other interaction.

Most learning activities in the classroom, on the playground, and in the field can be carried out by partners, teams, or groups. Teaming up students of different racial, ethnic, or cultural origins in any discipline--language development, reading, mathematics, arts and crafts, music, physical education--is a useful strategy.

Even in classrooms or schools that lack an ethnic mix there must be ways of providing for these interactions through intercultural exchanges, extended field trips, visits by representatives of different racial, ethnic, and cultural groups, practical demonstrations, artistic performances, and personal contacts of various kinds. Whatever the starting point, cross-cultural experiences are essential to multicultural education.

Following are suggestions of dances, games, stories, plays, and other activities. It should be understood that the chief objective is social interaction across group lines, which the teacher should arrange to fit any combination of participants, topics, and cultural associations.

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GOAL

To develop an ability to relate to people in a multicultural society by interacting with diverse peers, teachers, and other adults in work and play situations.

SAMPLE OBJECTIVES

1. The learner will participate in and complete a group performance or project involving sustained cooperation with members of an ethnic group other than his/her own.

2. In a role-playing or game situation, the learner will demonstrate an awareness of cultural diversity and an ability to cooperate with others who are different from himself/herself.

3. As observed, the learner will interact positively in the classroom or on the playground with peers and/or adults of another ethnic or cultural group.

SUGGESTED ACTIVITIES

For children in mixed ethnic teams or groups

Make a mask, a mobile, a papier maché animal or human figure.
Go together to visit a museum, a folk art display, a theatre.
Paint a mural, patch a quilt, stitch a wall hanging.
Build a shelf or table, a birdhouse, a planter.
Draw a map of the school, a park, a house and garden.
Make up a poem, a song, a story.
Make puppets and have them tell a story about working together or playing together.
Assemble some dolls representing various cultures and make believe about them in stories or skits.
Role play - using different job roles - supervisor, worker, custodian, etc.

For children of different ethnic groups to trade

Things from home.
Things they have made
Facts about their families.
Jokes, riddles, songs, or stories.
Ideas about what they would like to be when they grow up.
Distinctive foods they eat.

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CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
NONPARTNER DANCES circle, lines	INDIAN North American Round Dance: Record: Indian House IH 1003, Taos Round Dance, Part I American Indian Dance: Navajo, Sioux, Apache, Zuni, San Ildefonso, Flathead, Canada Plains, Plains Record: Folkways FD 6510 (LP) Rabbit and the Fox Record: Around the World in Dance, AR 542	NEW ZEALAND (MAORI) Poi Waka: (Canoe Dance) Record: Sing along in Maori with the Maurioa entertainers; Viking Stereo VPS 99 KOREA Arirang Record: Korean Children's Choir, Urania US 57125 Record Corp, Disneyland Small World 1289 JAPAN Tanko Bushi (Coal Miners' Dance) Record: MH 2010 "Folk Dancer" Tokyo Dontakyu Record: Victor-V-40871 (side-P-2900) Folk Dance, MH 2050 Express-E-45
PARTNER DANCES circle, lines, squares scattered		NEW ZEALAND E Papa Record: Sing Along in Maori with the Mauriora entertainers; Viking Stereo VPS 99

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
GHANA Highlife Record: AMAN 201 "Dances for Children" (AMAN FR-4113)	ISRAEL Mayim Mayim: Folkraft 1108, "Mayim" Hora: Record Folk Dancer	
	YUGOSLAVIA Savila Se Bela Loza Record: Carousel-CR-701	
	TURKEY Tin Tin Tini Mini Hanim Record: Festival-FM-4007	
	ROMANIA Alunelul Record: Folk Dancer MH 1120 World 1005 - Festival 4201	
	FRANCE Bannieldu Lambaol Record: French Belquim-Worldwide Records WT-10014	
	ITALY Neapolitan Tarantella Record: RCA Victor-EPA-4126 Festival F-360-B (45)	
	ENGLAND Cumberland Square Record: Folkraft-1143-B(1068) National-N-4531-A	MEXICO Mexican Polka Record: "Me Traes En Un Ala" Discos Dommante DDM-525

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
PARTNER DANCES (continued)		PHILIPPINES Alahoy Record: Mico MX-120 (MX-626-B) Pabirik Record: RCA Victor-EPA-4126 "The World of Folk Dances"

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	ISRAEL Ve'David Record: Folkraft F-1432-A-78-K-305 UNITED STATES Cotton-eyed Joe Record: Imperial 1045, RCA Victor EPA-4134, Express E-G-4058 Appalachian Big Circle Record: Aman 201 "Dances for Children" Square Dance Record: "The Fundamentals of Square Dancing," levels 1&2 sets in order, LP 6001, 6002 Virginia Reel Record: All Purpose Folk Dances, RCA Victor EPA-4138 SWEDEN Oxdansen Record: Folkdancer MH-45-10556 GERMANY D'Hammerchmiedsg sellin Record: Folkraft 1845-45 RUSSIA Korobushka Record: National 45-NO-23-A	MEXICO (continued) La Cucaracha Record: Bailes Folkloricos de Mexico Peerless-1097 Los Machetes Record: Festival-FA-6017-A Le Burrita Record: Rhythms Productions "Good Neighbors" Express 1155-E La Raspa Record: RCA Victor LPM-1623-Coast "The Veracruz Hop" 45-7018-B BRAZIL Pezinho Record: Michael Herman MH-1131-B PERU Huyano Record: Folk Dance Album #6 Bowmar Records

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
PARTNER DANCES (continued)		
SOLO, LINE, FREE-STYLE DANCES		NEW ZEALAND Kooee Poi-Poi Record: Twinson Company, 433 LaPrenda Road, Los Altos, CA 94022 CHINA Chinese Ribbon Dance Record: Twinson Company, 433 LaPrenda Road, Los Altos, CA 94022 HAWAII Pupu Hinu Hinu (Shiny Shell) Record: Hawaii's Mahi Beamer Capitol, SL-6745 TAHITI Vahini Tahiti Record: Tahiti Dances, 49th State LP-3422 PHILIPPINES Tinikling Record: RCA Victor, EPA-4126
TRIO		

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	SCOTLAND Angus Reel Record: Folkraft 1512-B-45	
TRINIDAD Calypso Record: Kimbo-9040	BRITISH ISLES Sailor's Hornpipe Record: Folkraft 1329, RCA Victor, EPA-4134	MEXICO Los Viejitos Record: Ballet Folklorico de Mexico, Estero DKL-1-3144
UNITED STATES Jazz Dance Disco Dance	UNITED STATES Jazz Dance Disco Dance	
AFRICA Pata Pata Record: Reprise GRE-0732, K-5291 "Pata Pata"		
Ibo Record: Africa Heritage Dances, AR-36		
Bela Kawe (Creole) Record: African Heritage Dances, AR 36		
SOUTH AFRICA Umoya Record: Music of Africa, MDA-2-778		
	RUSSIA Troika Record: Folkraft 1170x45-A Worldtone WT-10010	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
WILDLIFE GAMES	AMERICAN INDIAN "Feather Race"	CHINA "Catch the Dragon's Tail" CAMBODIA "Leak Pong Kaek" KOREA "Korean Game of Coordination" PHILIPPINES "Tinikling"
MILITARY GAMES	AMERICAN INDIAN "Indian Chief" "Choctaw Sticks Game"	PHILIPPINES "Tubigan"

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
AFRICA "The Hen and the Leopard"	SWEDEN "Are You Awake, Mr. Bear?"	MEXICO "The Little Parrot"
"Antelope in the Net"	BELGIUM "Hunter and Rabbits"	"The Spotted Bird"
"Kaneaha Me Mpika"	HUNGARY "Nyuiazas"	"The Street of the Tompeate"
NIGERIA "Sheep, Sheep, Come Home"		"The Cock Fight"
"Trapping Tigers"		PANAMA "Horse Race"
		ECUADOR "Sin Que Te Roce"
		BRAZIL "Luta de Galho"
		EL SALVADOR "El Gavilan, La Coneja, y los Conehos"
		PERU "Pelea de Gallos"
NIGERIA "Four Chiefs"	PAKISTAN "Kabaddi"	CUBA "Cuba and Spain"
CONGO "Nsunsa"	CZECHOSLOVAKIA "Nations"	PUERTO RICO "The Stones"
	ISRAEL "Machanayim"	CHILE "El Pillmatun"

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
MILITARY GAMES (continued)		
DAILY LIFE GAMES	AMERICAN INDIAN "Stop and Go" "One Leg"	CAMBODIA "Lenk Kanseng" PHILIPPINES "Tinikling"

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
TANZANIA "Moto Mlimani"	ITALY "Imprisoned Ball" INDIA "Circle Kho-kho" "Releasing the Prisoner" POLAND "The Gardener and the Children" SWEDEN "The North Wind and the South Wind" GERMANY "Hinkspiel" CEYLON "Stations" ISRAEL "Pitch-in-the-Kettle" "Nut Race" "Think Quick" GREECE "The Pot"	PANAMA "Blue and Red" PARAGUAY "Elbows" BRAZIL "Thieves and Guards" PUERTO RICO "The Colored Ribbons" MEXICO "Compadritos" "Three Gentle Raps" CHILE "Who Is It?" BRAZIL "My Little Boat" GUATEMALA "Arranca Cebollas" LATIN AMERICA "Post Office"

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
GAMES EMPHASIZING SOCIAL INTERACTION	AMERICAN INDIAN "One Pebble" "Guess" "Up-sie Daisy"	THAILAND "Lee Lee Khao Sarn" JAPAN "Japanese Old Song"
GAMES DEVELOPING GENERAL SKILLS	KICKAPOO, PAWNEE "Hand Game" CHEYENNE "Cheyenne Hand Game"	CHINA "Chinese Jump Rope" KOREA "Korean Children's Song" "Yut Game" MALAYSIA "Sepak Raga Bulatan"

BLACK AMERICAN HERITAGE

LIBERIA
"Pie Kalah"

AFRICA
"Nsikwi"

MALAWI
"Kuwakha Nchusa"

AUSTRALIA
"Coconut Shell Relay"

TOGO
"Ataklui Dada"

"Ati Dada"

SURINAM
"Djoel"

"Elle"

IVORY COAST
"Biasson"

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

BELGIUM
"Tunnel Relay"

NETHERLANDS
"Everybody Run"

ENGLAND
"Hopscotch"

"Round Hopscotch"

YUGOSLAVIA
"Papucica"

"Na Kolo"

SWITZERLAND
"Drei Mann Hoch"

LUXEMBOURG
"Pepperches"

CYPRUS
"Dizme"

ITALY
"Boccie"

IRAN
"Alak Dolak"

HISPANIC AMERICAN HERITAGE

CHILE
"My Right Side Is Vacant"

BOLIVIA
"Juego De Panuelo"

COLOMBIA
"The Ring on the String"

PERU
"Palito Verde"

MEXICO
"Al Citron"

SOUTH AMERICA
"La Pollerita:

"Hit the Penny"

"Bola"

BOLIVIA
"Circular Zig-Zag Race"

"La Thunkuna"

GUATEMALA
"O.A."

PARAGUAY
"Dead Ball"

PANAMA
"Beisbol"

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
GAMES DEVELOPING GENERAL SKILLS (continued)		

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	AUSTRALIA "Continuous Cricket" "Tapu-ae" CANADA "Shinny"	ARGENTINA "Pelota en Elaire"

THE UNIVERSALITY AND DIFFERENCES OF FOODS

BACKGROUND

The universal need for food is a bond which all people share. This daily need brings the family together and is an important aspect of the social life of peoples throughout the world.

The main purposes of this unit are to:

- Help students to understand the universal need of all people for food in the right combination and amounts in order to attain, maintain, and promote health.
- Emphasize the similarities of foods and the variety of ways in which people of different cultures prepare the foods.
- Assist students in recognizing that foods of other cultures are tasty and nutritious.
- Introduce select recipes from five large cultural groups. These recipes may be used for comparative studies.
- Help students to identify, prepare, and eat some of the foods representative of various cultures.
- Help students to develop an appreciation of people of other cultures by becoming familiar with their foods and customs.
- Help students to recognize the relationships of foods, cultures, and health.

This resource unit will assist teachers in planning multicultural activities. The two major parts of the unit consist of descriptions of suggested activities and multicultural recipes.

Organized by food groups, the recipes are presented for breads, rice, snacks, beverages, salads, soups, stews, and other dishes. When possible, recipes of parallel dishes characteristic of several cultural groups have been provided.

The learning activities are related to culture, nutrition, and health and may be integrated into the regular instructional program.

A teacher may use this material by (1) selecting a culture to study; (2) identifying the foods to prepare; and (3) conducting the suggested activities.

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GOAL

To develop an awareness of foods of other cultures in order to increase understanding and appreciation of the contributions of all peoples.

To promote an understanding that:

- Foods from the different food groups are essential for a balanced, healthful diet in each culture.

- Eating a variety of foods in a culture is desirable to provide the body with needed nutrients.

- Food is to be respected and not wasted. People in many parts of the world do not have enough food to eat.

- Poor nutrition causes people to become ill.

- Lack of refrigeration, pure water, soap, and cleanliness in handling foods promotes illnesses among people in any culture.

SAMPLE OBJECTIVES

At the conclusion of the unit of study, learners will be able to:

1. Locate on the globe places where people of various cultures live.
2. Identify foods eaten by people of several cultures.
3. Wash hands with soap and water before handling or eating food.
4. Prepare and store foods in a sanitary and safe way.
5. Prepare and eat foods that are representative of several cultures, including breads and dishes served during festivals.
6. Identify grains and cereals eaten by people of other cultures.
7. Combine legumes (or grains) with milk or eggs to make complete protein.
8. Pair complementary protein foods of other cultures.
9. Identify other examples of protein foods.
10. Identify ways in which vegetables are prepared by people of a specific culture.
11. Investigate some of the products made from milk.
12. Evaluate the adequacy of a dish or meal of another culture by determining whether it includes foods from each of the food groups.

THE UNIVERSALITY AND DIFFERENCES OF FOODS

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
At the conclusion of the unit of study, learners will be able to:		
Locate on the globe places where people of various cultures live.	Select a culture to study. Ask students to locate places on a map or globe where people of the culture live.	Social Science
Identify foods eaten by people of several cultures.	Ask students to find out about the foods eaten by people in the particular culture.	Social Science Health
	Invite a person of another culture to show on the globe where people of his/her culture live. Discuss foods eaten and customs related to food.	
Wash hands with soap and water before handling or eating food.	Demonstrate washing hands with soap and water before handling or eating food. Set an example for students. Provide time and opportunities for them to wash hands before snacks and meals.	Health
Prepare and store foods in a sanitary and safe way.	Show students ways to prepare and store foods in a safe manner, emphanizing washing, covering, and refrigerating foods.	Health
Prepare and eat foods of several cultures, including breads and dishes served during festivals.	Plan food-related activities representative of a specific culture.	Social Science Health

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Identify and eat breads representative of various cultures.	Arrange for students to visit a supermarket and identify breads of various cultures, such as English muffins, French bread, tortillas, Swedish rye bread.	Social Science Health
BREAD	Ask students to name breads of other countries, such as: Africa: cassava China: men pau England: biscuit France: pain ordinaire India: chapatti Italy: grissini Japan: pan Mexico: tortilla Middle East: pita Scotland: scone Sweden: limpa	Social Science
	Discuss what is meant by bread being the "Staff of Life."	Health
	Instruct students to sample a new variety of bread and to write poems about it.	Language Arts
	Help class to plan a party, to tell stories about bread, to sing songs about bread, and to dramatize making bread or tortillas.	Language Arts Music
	Ask students to interview their parents and grandparents (especially those of other ethnic backgrounds or from other countries) to find out about the kinds of bread eaten when they were children. Ask students to report their findings to the class.	Social Science
	Ask students to find pictures of Egyptians making bread and to make a mural.	Social Science

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Identify grains and cereals eaten by people of other cultures. GRAINS AND CEREALS	Ask students to bring to class cereal boxes with some cereals in them and to identify kinds of grains or cereals, such as: Grains — Cereals barley corn - cornflakes (from corn) millet - granola (from millet) oats rice - puffed rice (from rice) rye wheat - puffed wheat (from wheat) - shredded wheat (from wheat)	Health
	Help students to select a culture and to find out which grains and cereals are commonly used by the people of that culture. Ask class members to prepare a snack using the grains or cereals.	Social Science
	Assist students in tracing the routes by which wheat was brought from Egypt to Europe and by early explorers to the New World. Discuss the importance of cultivation of wheat, which enabled people to live in one place instead of wandering in search of food. Request that class members locate countries where wheat is grown, such as the United States, India, and China.	Social Science

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Combine legumes (or grains) with milk or eggs to make complete proteins.	Discuss the unavailability of some protein foods in certain countries and ways to make complete protein foods by combining two or more foods. Examples: Halo-Halo Mix (Filipino), soy beans, and soy bean products.	Health
	Discuss the importance of having some animal protein sources in the diet to assure adequate quality of protein; e.g., milk, eggs.	Health
Pair complementary protein foods of other cultures.	Help class to plan a fiesta and to prepare complementary protein foods, such as tacos and enchiladas. (See recipes.) Mexicans have found a way to include complementary proteins in their diet by using foods that are produced in their country. Complementary Proteins grains - legumes (dried beans, peas, others) legumes - seeds grains - milk products (as breakfast food with milk)	Social Science Health
Identify other examples of protein foods.	Ask students to identify other examples of protein foods (meat, fish, poultry, dried legumes, eggs, nuts, soy bean curd).	Health

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Identify other examples of protein foods. MEAT, FISH, POULTRY, LEGUMES, EGGS, NUTS, SOY BEAN CURD	Arrange for class to prepare a main dish characteristic of another culture. Select a recipe and ask students to decide how many times the recipe must be increased for the number of students in the class.	Social Science Mathematics
SOUP	Instruct students to select a culture and to make a soup typical of the culture. Ask students to wash, prepare, and cook the vegetables for the soup. Serve with crackers or bread representative of the culture.	Social Science
STEWS	Help class make a stew typical of another culture. Ask students to identify the various food groups represented by the ingredients in the stew. Examples: Make a groundnut stew. (See recipe.) (Nigeria) Make chili con carne. (See recipe.) (Mexico)	Social Science
SNACKS (Peanuts)	Ask students to locate countries and places on the globe where peanuts are grown, such as: China India Malawi, Central Africa Nigeria, West Africa United States: Alabama, Florida, Georgia, North Carolina, South Carolina, Texas.	Social Science

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
SNACKS (Peanuts) (continued)	Help class members to make peanut butter and to serve it on crackers, bread, or celery ribs.	Health
	Place peanut butter on apple wedges.	Health
(Soybeans)	Discuss ways in which the soybean is used as protein in other cultures, especially in Asia.	Social Science
	Prepare roasted soybeans for snacks or purchase soybean snacks from the Asian food section of a supermarket.	Health
Identify ways in which vegetables are prepared by people of a specific culture.	Help class to select a culture and to prepare a vegetable dish typical of that culture. (See recipes.)	Social Science
VEGETABLES AND FRUITS	Assist students in preparing a vegetable plate with ingredients typical of a particular culture. (See recipes.)	Social Science
	Discuss ways in which people of other cultures prepare fruit to eat, such as roasting bananas or frying bananas (Africa).	Social Science
	Select an unusual fruit, such a papaya. Discuss the people of various cultures who enjoy it. Cut up the fruit and serve for a snack.	Social Science
	Compare the nutritional value of fresh fruit	Health

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
VEGETABLES AND FRUITS (continued)	and natural fruit juices with synthetic drinks, which may contain excessive amounts of sugar, artificial coloring, flavoring, thickeners, and preservatives.	
	Help class to make a salad typical of a certain culture. Discuss the various fruits (or vegetables) in the salad. (See recipes.)	Social Science
	Instruct students to make a three bean salad. (See recipe.)	Health
Investigate some of the products made from milk. MILK AND MILK PRODUCTS	Discuss the important nutrients in milk and their functions, such as protein for growth, calcium for bones and teeth, and vitamins (A, B, and D) for skin, hair, eyes.	Health
	Ask class members to list foods made from milk, such as soups, sauces, drinks, puddings, custards.	Health
	Help class to select, prepare, and eat a food dish made from milk in the same way as the process is performed by people in another culture.	Health
	Invite students to taste and compare the variety of dairy products. Discuss milk products of other cultures; e.g. cheese.	Social Science
	Put toothpicks into cubes of cheese and	Health

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
	serve them for a snack.	
	Arrange for students to serve cheese on crackers for a snack.	Health
Prepare and eat typical foods served during festivals in some cultures. FOODS FOR FESTIVALS	Set the table in the manner appropriate for people of a particular culture or celebration. Help class to decide on foods to be served and to sample the foods, observing traditional cultural practices; e.g., the use of chopsticks for Asian foods; the use of banana leaves for food served during East Indian village festivals. Asian: Use chopsticks East Indian: Use banana leaves for plates. Wash and dry one long banana leaf. Cut leaf into enough pieces for each student in the class. (Each piece should be about 8 inches long.) Make and serve rice with curried meatballs. (See recipe.) Use one hand to pick up and eat food from banana leaf "plates." After eating, discard these "plates."	Social Science

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
FOODS FOR FESTIVALS (continued)	Ask students to plan and set the tables with a cultural motif.	Social Science
	Instruct class members to make table mats with a cultural motif and to use mats under plates. The mats may be made from fabric or paper.	Social Science
Chinese New Year (January or February)	Help class to plan a Chinese New Year's party. Serve bean sprouts in a salad or sandwich, rice cakes, or almond cookies. Discuss the Chinese culture and some of its contributions to civilization.	Social Science
African Freedom Day (May 25)	Instruct students to plan a fruit platter, consisting of roasted or fried bananas, or groundnut stew for African Freedom Day. This observance commemorates the founding of the Organization of African Unity (OAU).	Social Science
American Independence (July 4)	Assist class in planning a Fourth of July picnic to celebrate American Independence Day. The menu may include: Potato salad Lemonade Vegetable snacks Apple pie Ice cream Hot dogs	Social Science
American Indian Day (4th Friday in September)	Ask students to report on various American Indian tribes and to prepare and serve an Indian dish, such as corn pudding, fire pot, or Indian pudding.	Social Science

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Evaluate the adequacy of a meal typical of people of another culture by determining whether items from each of the following food groups are included: BREAD AND CEREALS GROUP MEATS, POULTRY, FISH GROUP VEGETABLES AND FRUIT GROUP MILK GROUP	Ask students to identify the food groups represented in a dish or meal representative of people of a selected culture. Request that students determine whether any food group was not represented in the dish or meal. If ingredients were missing, ask students which foods would help the dish or meal to be nutritionally adequate.	Health

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
BREADS AND CEREALS Whole grain or enriched	AMERICAN INDIAN Cornmeal Mush Add to pot of salted water enough cornmeal to thicken. This should cook until meal is thoroughly done and mushy. Serve with milk or butter. Or mush may be sliced when cold and fried. Indian Bread 1 cup yellow cornmeal 1½ tbsps. salt ¼ cup grated cheese (Swiss) ¼ cup soft butter 4 cups water Add cornmeal gradually to boiling salted water, stirring constantly. Cook 20 minutes. Turn into 8-inch square pan and chill until firm. Cut into strips 1 inch by 2 inches, split each strip in half, spread with butter, and sprinkle with cheese. Put the halves together again and butter the top; sprinkle again with cheese. Place on a buttered sheet, and bake at 400 degrees for 15 minutes or until brown. (Adapted from recipe file of Office of Urban Affairs, LAUSD. Contributed by Gloria Curtis.)	ASIA Steamed Rice and Variations 2 cups water 1 cup rice If enriched rice is used, washing is not necessary. Place 1 cup rice into 2 cups cold water. Cover. Bring to a boil. Reduce heat, and simmer until all mixture is absorbed (about 20-25 minutes). Short-grain rice cooks more rapidly than does long-grain rice. (Foods From Many Countries, Instructional Planning Division, Publication No. GC-39.) Variations of Recipe 1. Five minutes before rice is cooked, stir in diced, cooked meat (or poultry or ham), celery, and mushrooms. 2. Just before rice is cooked, add ⅓ cup grated cheese, ¼ teaspoon paprika, and a pinch of cayenne. 3. After rice is cooked, add ¼ cup each of nuts and raisins. This dish may be eaten as a dessert. 4. Cook the following mixture with rice: 1½ tbsps. chopped onions 2 tbsps. chopped green pepper ½ kernel of mashed garlic 2 tbsps. chopped parsley, which have been sauted in 4 tbsps. margarine or cooking oil for 2 minutes. 5. Just before serving, season to taste with salt and white pepper; then (continued)

BLACK AMERICAN HERITAGE

SOUTHERN UNITED STATES

Cornbread
1/3 cup sifted flour
3/4 cup yellow cornmeal
1½ tsps. baking powder
1 tbsp. sugar
½ tsp. salt
1 egg, beaten
2/3 cup milk
2 tbsps. melted shortening or oil

Sift together flour, cornmeal, baking powder, sugar, and salt. Combine the egg, milk, and shortening or oil in a medium-sized bowl. Add liquid ingredients. Stir only enough to mix. Pour batter into a greased 8-inch by 8-inch baking pan. Bake in a 425° F (hot) oven for 25 minutes or until golden brown on top.

Corn Pone

Hoe Cake

Short'nin' Bread
2½ cups all-purpose flour
½ cup packed light brown sugar
½ tsp. salt
1 cup butter or margarine, softened

Stir flour, sugar, and salt to taste. Cut in butter or marga-

(continued)

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

ITALY

Pasta - Spaghetti
2 quarts water
1 tsp. salt
2 cups (about ½ lb.) spaghetti
1 can tomato sauce
1 cup cheese, grated

Boil water in a large kettle. Season with salt. Add spaghetti slowly while stirring. Cook until tender (about 10 to 15 minutes). Keep the water boiling throughout the cooking, and stir the spaghetti frequently to prevent sticking together. Drain off the water. Keep spaghetti hot. Pour tomato sauce over the spaghetti, and sprinkle with grated cheese or add meatballs. Serve with a tossed green salad. (Foods From Many Countries, Instructional Planning Division, Publication No. GC-39.)

ISRAEL

Challah - Egg Bread
1 package active dry yeast
¼ cup warm water
½ cup Second Nature egg substitute
¼ cup sugar
¼ cup margarine or cooking oil
1 tsp. salt
3 cups flour

(continued)

HISPANIC AMERICAN HERITAGE

MEXICO

Tortillas (Corn)

Tortillas (Flour)
4 cups flour
½ tsp. baking powder
½ tsp. salt
2 tbsps. oil
½ cup lukewarm water (or more, if needed)

Combine all the ingredients. Mix (with clean hands) until a ball of dough is formed. Make into small balls of the size that the tortilla will be. Roll out the tortillas or pat them out with your hands. Make them round, and cook them on a griddle. (From Jessie Rivera; Teachers, Parents, and Children of Montague Street School, LAUSD, My Favorite Recipe.)

Corn Bread
1/3 cup sifted flour
2/3 cup yellow cornmeal
1½ tsps. baking powder
1 tbsp. sugar
½ tsp. salt
1 egg, beaten
2/3 cup fluid nonfat milk
2 tbsps. melted shortening or oil

Use a large bowl, and sift together flour, cornmeal, baking powder, sugar, and salt. Com-

(continued)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
BREADS AND CEREALS Whole grain or enriched (continued)		ASIA Steamed Rice and Variations (continued) sprinkle with a pinch of saffron and ½ cup melted margarine mixed with 2 tbsps. each of finely chopped parsley and chives. 6. Curried Rice 2½ cups boiling water 1 tsp. salt 1½ cups uncooked rice ½ cup margarine or cooking oil 1½ tsps. curry powder 1 package frozen peas 1 pimento, cut in strips Mix the first 5 ingredients in a covered casserole, and bake covered in preheated oven of 400° F for about 45 minutes. Cook and drain peas. Mix lightly into rice with fork. Top with pimento strips. This curried rice may be served with meat, poultry, or fish. (Foods From Many Countries, Instructional Planning Division, Publication No. GC-39) INDIA (East) Pilau 3 cups uncooked rice 6½ cups chicken broth 3 tbsps. butter or margarine 1 tsp. ground allspice 2 sticks cinnamon salt and pepper to taste (continued)

BLACK AMERICAN HERITAGE

SOUTHERN UNITED STATES

Short'nin' Bread (continued)
rine with electric beater at low speed or with pastry blender. Gather into a ball. Put on lightly floured surface and pat or roll out to ½ inch thickness. (Dough is very "short," so handle carefully.) Cut in diamond shape or squares, and bake on ungreased cookie sheets in moderate oven (375° F) for 15 minutes or until lightly browned. (From Multiethnic Studies for the Elementary School Classroom by Pat Marquevich and Shelly Spiegel, Education in Motion Publications, 1978. Printed with permission.)

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

ISRAEL

Challah - Egg Bread (continued)
Sprinkle yeast over the warm water in large bowl. Let stand 5 minutes. Add egg substitute, sugar, salt, margarine, and 2 cups of flour. Beat until smooth. Gradually beat in enough of remaining flour to make a soft dough. Turn out on floured board; knead 5 minutes until smooth. Place dough in greased, clean bowl, cover, and let rise 1½ to 2 hours or until double in bulk. Punch down and divide into 3 equal portions into a roll 2 inches wide and 14 inches long. Braid the 3 rolls, and pinch ends to seal. Place on greased baking sheet. Cover and let rise until double in bulk (about 1 hour). Bake at 375° F for 30-35 minutes or until done. Cool on rack. For a shiny crust, brush top with a mixture of 2 tbsps. egg substitute and 1 tbsp. water 10 minutes before end of baking time. (Can be purchased.)

EUROPE

Potato Bread

SWEDEN, RUSSIA

Rye Bread

HISPANIC AMERICAN HERITAGE

MEXICO

Corn Bread (continued)
bine and mix egg, milk, and shortening or oil in another bowl. Add liquid ingredients to dry ingredients. Stir only enough to mix. Pour batter into a greased 8-inch square baking pan. Bake at 425° F for 25 minutes or until golden brown on top.

PARAGUAY

Sopa Paraguaya - Corn Bread
1 cup yellow cornmeal
1 cup flour
½ cup sugar
1 tbsp. baking powder
1 tsp. salt
1 egg
1 cup milk
1 small onion, minced
½ tsp. butter
4 oz. Monterey Jack or Muenster Cheese

Mix the dry ingredients together into a large bowl and stir well. Break the egg into it. Add milk and beat mixture for a minute. Saute the minced onion in the butter until it is light gold in color. Grate the cheese. Fold the melted butter, onions, and grated cheese into the corn bread batter. Bake in 425° F

(continued)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
BREADS AND CEREALS Whole grain or enriched (continued)		INDIA (East) Pilau (continued) 6 tbsps. chopped blanched almonds 3/4 cups raisins Wash rice and drain. Put the first 6 ingredients in a flat baking dish. Mix well. Cover with foil. Bake in moderate oven (350° F) for 50 minutes, or until all liquid has been absorbed and the grains are separated. Stir in almonds and raisins. Recover cinnamon. Mix well and serve. Chapati (bread) 1 lb. whole-meal flour butter or margarine Mix flour and water to make a fairly stiff dough. Knead very thoroughly, using a little more water to make a pliable dough. Cover with a damp cloth, and leave for 2 or 3 hours. Knead again. Take pieces as large as an egg and make into round balls. Flatten the balls, and roll out very thinly until they are the size of a small plate. Heat griddle until it is very hot. Put a chapati on it for about ½ minute; then turn it over, and press gently on the sides with a clean cloth until the chapati puffs up. Take off the griddle and butter on one side only and serve. To keep soft and hot, wrap the chapatis in a clean cloth or napkin. All chapatis should be served hot and, preferably, as soon as they are cooked.

BLACK AMERICAN HERITAGE

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

FRANCE

French Bread

GREECE

Pilaf
3 cups rice
¼ cup butter
6 cups chicken broth
1½ cups chopped parsley
4 tbsps. minced onion

Melt butter in saucepan. Add rice and minced onion. Cook, stirring constantly, until rice is lightly browned. Add chicken broth. Cover and simmer 20 minutes or until liquid is absorbed and rice is tender. Add chopped parsley, salt, and pepper to taste.

SWEDEN

Limpa Bread

ARMENIA

Lavosh

HISPANIC AMERICAN HERITAGE

PARAGUAY

Sopa Paraguaya (continued) oven for 15 minutes. The top should be lightly browned. Test with a toothpick. Cool. Cut into squares. Serve while still warm. (Adapted from Many Hands Cooking: An International Cookbook for Boys and Girls by Terry Touff Cooper and Marilyn Ratner.)

SPAIN

Spanish Rice
1 lb. long-grain rice, washed and dried. (If enriched rice is used washing is not necessary.)
¼ cup shortening or cooking oil
¼ clove of garlic (optional)
1 8 oz. can tomato sauce
beef broth
1 onion, chopped
salt to taste

Saute the rice in the shortening or oil until light brown. Add garlic and onion; then fry until the onion is transparent. Add beef broth to cover the rice sufficiently. Add the tomato sauce and salt. Simmer in a covered skillet for 5 to 10 minutes, or until rice is tender and water is absorbed. Lower the flame so that rice will not burn. (Contributed by Refugio Rodorte.)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
MEATS, POULTRY, FISH, organ meats, eggs, dried peas and beans, nuts, seeds SOUPS	AMERICAN INDIAN Corn and Dried Beef Soup	CHINA Egg Flour Soup ½ cup finely chopped water chestnuts 1 quart chicken broth 2 eggs salt and pepper to taste Place water chestnuts in boiling chicken broth. Cook for about 5 minutes. Beat eggs and pour them into chicken broth after turning off the fire. Stir well and slowly until egg forms small flowers. Add pepper and salt to taste. Won Ton INDIA Split Pea Soup Dal Bhat 1 cup split peas (or lentils) ½ tsp. tumeric salt to taste 2 tbsps. butter, margarine, or cooking oil 1 medium onion sliced finely ½ tsp. chili powder (cayenne) (or 1 red pepper) ½ tsp. ginger powder 1 quart water (4 cups) Wash the split peas (lentils) thoroughly in cold water. Put the split peas, tumeric, and 1 quart water into a large saucepan. Watch the soup carefully as it cooks because it may boil over the pan. Skim off the froth. Lower the

(continued)

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SOUTHERN UNITED STATES Bean Soup	ISRAEL Matzah Ball Soup ITALY Minestrone Soup MIDDLE EAST Lentil Soup 2 cups lentils, uncooked 1 bay leaf 1 ham hock (optional) 3/4 cup chopped celery 1 clove garlic parsley, chopped 1½ tsp. salt 2½ quarts (10 cups) water ¼ cup margarine 1 onion, finely chopped 6 wieners (optional) Wash lentils well. Boil lentils in water with salt, pepper, bay leaf, and whole cloves. Reduce heat and simmer when the water begins to boil. Cook the vegetables and garlic with the margarine for 10 minutes in another pan. Take out the bay leaf and cloves. Add vegetables and simmer for 10 minutes or until vegetables are tender. Slice wieners and add to the soup. Remove meat from ham hock and add to the soup. Heat again, if necessary. Garnish with parsley.	MEXICO Sopa de Albondigas (Meatball Soup) 8 beef bouillon cubes 2 quarts boiling water 1 2/3 cups tomato sauce ½ tsp. chili powder 1 lb. ground beef ¼ cup raw rice ¼ tsp. salt ¼ tsp. pepper 1 slightly beaten egg 1 cup minced onion 1 tbsp. cooking oil Pour the water into a 4-quart saucepan. Add bouillon cubes, tomato sauce, and chili powder. Simmer over low heat. Mix beef, rice, salt, pepper, and egg. Shape the meat into about 60 meatballs (1 rounded teaspoon meat mixture for each ball). Saute onion and garlic in oil in frying pan until tender. Remove and add to soup. Brown meatballs lightly. Drain excess fat. Drop meatballs into boiling soup. Simmer for about 30 minutes. (*Foods From Many Countries*, Instructional Planning Division, Publication No. GC-39.)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
MEATS, POULTRY, FISH, organ meats, eggs, dried peas and beans, nuts, seeds SOUPS (continued)		INDIA Split Pea Soup Dal Bhat (continued) heat, add salt, cover the pan, and simmer gently until the split peas are soft. Stir well until the split peas and water are well mixed, and the soup is smooth. Heat the cooking oil in a frying pan. Fry the onion and chili powder. Add the ginger. Put the onions and spices into the soup with care because the hot oil may splash when poured into the liquid. Chicken Mulligatawny (Chicken Pepper Soup) 10 peppercorns 1 tbsp. coriander ½ tsp. ginger 1 tsp. chili powder 2 tsps. tumeric salt to taste 1 onion 1 lemon 1 small boiling chicken 2 tbsps. butter, margarine, or cooking oil Grind the peppercorns, and mix with all the powdered spices. Moisten the spices with a little water to make a paste. Slice the onion finely. Joint the chicken, and simmer in 1 quart of water. Add the paste after 10 minutes and simmer until the pieces of chicken are tender. Strain the soup. Heat the cooking oil in a clean frying pan, and fry the onion until golden brown. Add the onion to the soup and chicken. Season with salt and bring to a boil once more. Serve with boiled rice and lemon slices.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	EUROPE Meatball Soup 1 lb. ground beef ½ cup rice, uncooked 2 eggs 1 package mixed vegetables 2 fresh tomatoes, chopped (or canned tomatoes) 2 stalks celery, chopped 6 cups boiling water salt, pepper, minced garlic to taste Combine meat, rice, egg, salt, and pepper in a large mixing bowl. Shape mixture into small balls. Add meatballs to the boiling water. Boil the soup for 20 minutes or until the rice is almost cooked. Add the celery and the mixed vegetables. Boil for 15 minutes. Heat and add the tomatoes before removing pan. Drain off excess fat with paper towels to reduce number of calories. FRANCE Mess of Potage 1 lb. ground beef 1 lb. lentils, soaked 6 onions, chopped fine 2 carrots, chopped 1 cup celery, chopped 1 green pepper, chopped 3 cups tomato juice (continued)	MEXICO Navy Bean Soup 2½ cups navy beans 9 cups water 4 carrots, cut up 4 stalks celery, cut up 1 onion ½ bell pepper (optional) 1 clove garlic (optional) 1 tsp. salt 1 can (8 oz.) tomato sauce ½ lb. banana squash, cut in cubes (optional) Soak beans 2 or 3 hours. Put all ingredients except tomato sauce and squash together to boil. Simmer 2 hours. Add tomato sauce and 1 can of water. Reheat. Cook squash until tender (about 10 minutes). Add the squash.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
MEATS, POULTRY, FISH, organ meats, eggs, dried peas and beans, nuts seeds SOUPS (continued)		
STEWS	AMERICAN INDIAN Firepot Stew ¼ lb. salt pork or bacon, cut into small pieces 1 onion, chopped ½ green pepper, chopped 1 potato, diced ½ cup water ½ tsp. salt dash of pepper 2 10 oz. packages frozen corn (or 2 1 lb. cans whole-kernel corn, drained) 3 tbsps. parsley, minced Put salt pork (or bacon) in a large skillet or pot. Cook over (continued)	CHINA Chicken and Cabbage 1 can cream of mushroom soup 2 tbsps. cooking oil ½ head cabbage, cut into bite-sized pieces 1 green pepper 1 onion, chopped fine 2 tbsps. soy sauce ½ tsp. ginger, minced 2 cups chicken, turkey, or pork Heat oil in skillet. Add cabbage, onion, and green pepper. Cook and stir 5 minutes. Combine soup, soy sauce, and ginger; then pour over vegetables. Add chicken. Cook and stir until vegetables (continued)

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN - AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	FRANCE Mess of Potage (continued) salt and pepper to taste red pepper, pinch Fry meat. Add other ingredients. Simmer gently for one hour. (*Foods From Many Countries*, Instructional Planning Division, Publication No. GC-39.) Vegetable Soup Chicken Soup NEW ENGLAND, MANHATTAN Chowders	
NIGERIA Groundnut Stew (Peanut Stew) 4 lbs. meat (chunks of beef, lamb, or chicken) 6 cups water 1½ cups ground peanuts 2 onions, chopped fine 2 sweet potatoes, peeled and quartered 6 hard-cooked eggs, shelled 4 cups hot cooked rice Put meat in water, bring to a boil, and simmer for 30 minutes. Add the peanuts, and stir well. Add the onions, sweet potatoes, and salt. Cook for 1½ to 2 (continued)	IRELAND Irish Stew HUNGARY Goulash MIDDLE EAST Lamb Stew EUROPE Fish Stew	MEXICO Chili con Carne (Peppers with Meat) 1 onion (medium) 1 lb. ground beef 4 cups cooked beans (any kind) 1¼ cups canned tomatoes 3/4 tsp. salt 2 tsps. chili powder Brown the onion and meat together. Stir and cook the beef until well done. Drain excess fat. Add tomatoes, cooked beans, salt, and chili powder. Cover, and cook slowly for about 1 hour.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
MEATS, POULTRY, FISH, organ meats, eggs, dried peas and beans, nuts, seeds STEWS (continued)	AMERICAN INDIAN Firepot Stew (continued) until slightly browned. Add onion, green pepper, potato, and water. Cook gently, and stir until corn is heated through.	CHINA Chicken and Cabbage (continued) are crisp and sauce is slightly thickened. Serve over hot rice or noodles. INDIA Curried Meat and Vegetables 1 lb. meat 1 lb. small onions 4 large potatoes 1/3 cup cooking oil ½ tsp. garlic powder ½ tsp. chili powder ½ tsp. ginger 1½ cups hot water Cut meat into 1½ inch pieces. Peel and quarter potatoes, and fry them. Keep potatoes warm. Fry ths small whole onions until they are a deep, creamy color. Drain, and keep onions warm. Make the garlic, chili, and ginger into a paste, using a little water. Add this paste to the onions, and fry until brown. Now add the meat. Fry the mixture, turning it constantly so that it does not stick to pan or burn. Add the hot water when the meat is a rich brown. Simmer until the meat is almost tender; then add the onions, and simmer until the meat is tender. Add potatoes and serve.

BLACK AMERICAN HERITAGE

NIGERIA

Groundnut Stew (Peanut Stew) (continued)

hours or until meat is tender. Place ½ egg on each plate, and cover with some of the rice.

SOUTHERN UNITED STATES

Catfish Stew

- 1 medium-sized or large catfish
- 1 bottle catsup
- 1 large onion, sliced
- ½ tsp. salt
- ½ tsp. pepper
- hot sauce to taste
- 1½ cups water

Cut up catfish into 2 or 3 pieces. Simmer catsup and onion in pan. Lay catfish on mixture in pan. Add about 1½ cups of water. Simmer catfish on each side for about 10 minutes. Cook until tender. Serve with rice. (Contributed by Wanda Collins, Loreto Street School.)

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

HISPANIC AMERICAN HERITAGE

MEXICO

Meatball Stew

- 2 cups sliced carrots
- 2 cups potato chunks (or peeled whole potatoes)
- 1 cup water
- 2 tsps. salt
- 1 lb. ground beef
- 3/4 cup oatmeal
- 1 egg
- ½ cup milk
- ¼ cup minced onion
- 1 tbsp. flour
- 1 1-lb. can tomatoes
- ¼ tsp. thyme
- dash pepper

Combine carrots, potatoes, water, and 1 tsp. salt. Cook until vegetables are partially tender, about 7 to 10 minutes. Set this mixture aside. Combine beef, oatmeal, egg, milk, onion, pepper, and remaining 1 tsp. salt. Mix well and shape into meatballs, using a rounded tablespoon for each meatball. Brown meatballs, turning them to brown on all sides. Blend flour into pan drippings. Add carrots and potatoes with liquid, tomatoes, and thyme. Cover and simmer for 20 minutes.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
MEAT, POULTRY, FISH, organ meats, eggs, dried peas and beans, nuts seeds MEAT, POULTRY, AND FISH DISHES	ZUNI INDIAN Zuni Succotash 1 tbsp. oil or shortening 1 lb. beef, cubed or ground 2 cups string beans, cut (fresh, frozen, or canned) 2 cups corn, whole kernel (fresh, frozen, or canned) 2 tbsps. sunflower seeds, shelled and crushed water to cover salt to taste Brown beef well in oil or shortening. Add vegetables and simmer until meat is tender. Add crushed sunflower seeds to thicken and salt to taste. (*Foods From Many Countries*, Instructional Planning Division, Publication No. GC-39.)	JAPAN Teriyaki (Broiled Meat) ¼ cup sugar ½ cup soy sauce 2 tsps. grated fresh ginger root ½ tsp. garlic, minced 1 lb. steak, cut into 4- to 5-inch lenghts Combine all ingredients, except meat. Add the meat to the mixture, and marinate for 2 hours in the refrigerator. Broil. (*Foods From Many Countries*, Instructional Planning Division, Publication No. GC-39.) Sukiyaki 1 lb. round steak, 1/8 inch thick; cut cross-grain into bite-sized pieces 6 medium sized onions ½ cup sugar 1 medium sized cabbage ½ cup soy sauce ¼ cup water Cut vegetables into bite-sized pieces. Divide all the ingredients into 3 portions to be cooked in 3 successive servings Sear 1/3 of the steak in a small amount of oil in a skillet. Add vegetables, soy sauce, and sugar. Add 1 to 2 tablespoons of water, if necessary. Stir occasionally. Cook until tender (about 10 to 15 minutes). Japanese style of serving: The sukivaki is served piping hot from the skillet

(continued)

BLACK AMERICAN HERITAGE

SOUTHERN UNITED STATES - NEW ORLEANS

Chicken Creole
1 3-lb. whole chicken
flour salt
garlic powder pepper
oil for frying
2 medium-sized onions, chopped
½ green pepper, chopped (optional)
1 1-lb. can tomatoes
1 tsp. chili powder
hot red pepper sauce, to taste
1 1-lb. can whole-kernel corn, drained
1 cup water

Chop chicken into serving-sized pieces. Dredge chicken in flour mixed with salt, pepper, and garlic powder. Fry in hot oil until golden brown. Remove chicken pieces, and drain on absorbent paper. Drain off most of oil from pan. Put chopped onions and green pepper in pan. Cook until tender. Add tomatoes, chili powder, and hot sauce. Simmer for 5 minutes. Taste. Add more seasoning, if needed. Place corn, fried chicken, and tomato mixture in a greased 2- or 3-quart baking pan. Pour 1 cup water over mixture. Bake in a 350° F (moderate) oven for 45 to 50 minutes.

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

ITALY

Lasagna

Pizza

SWEDEN

Meatballs (Kottbullar)
1 lb. ground beef
½ cup fine, dry, bread crumbs
1 egg
2/3 cup milk
2 tbsps. grated onion
1 tsp. salt
1/8 tsp. pepper
1/8 tsp. nutmeg (optional)
1/3 cup flour
1 quart cold water

Mix all ingredients, except flour and water. Tightly form 1½-inch meatballs. Brown in hot fat. Remove meatballs from pan. Brown flour in the remaining fat. Add cold water to browned flour. Cook until thickened. Add meatballs. Simmer 20 minutes. (Foods From Many Countries, Instructional Planning Division, Publication No. GC-39.)

HISPANIC AMERICAN HERITAGE

MEXICO

Tamale Pie
2 tbsps. oil
1 onion, chopped
1 lb. ground beef
2 cups canned tomatoes (one 1-lb. can)
2 cups cream-style corn (one 1-lb. can)
1 cup milk
1 cup uncooked yellow cornmeal
1½ tsps. salt
1½ tsps. chili powder
½ cup ripe olives
½ cup Monterey jack cheese

Heat oil in a heavy skillet. Add onion and cook until soft. Add beef to onion. Cook until lightly browned. Stir in all remaining ingredients, except olives and cheese. Mix well. Taste. Add more seasoning, if needed. Add olives. Cover pie with chunks of cheese. Cover and cook on top of stove over low heat for about 20 to 25 minutes.

Enchilada Casserole
2 lbs. ground beef
2 medium-sized onions, chopped
1 large can enchilada sauce
1 can cream of mushroom soup
1 small can green chili peppers

(continued)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
MEAT, POULTRY, FISH, organ meats, eggs, dried peas and beans, nuts, seeds MEAT, POULTRY, AND FISH DISHES (continued)		JAPAN Sukiyaki (continued) at the table. Each person has a bowl of rice. Small portions of the sukiyaki are taken by each person and eaten with the rice. (See rice recipes.) Other vegetable combinations, such as sprouts, celery, green peppers, and water chestnuts, may be used in addition to onions. Slices of tofu (bean curd) may be added with the vegetables. POLYNESIA Oceana Chicken 2/3 cup flour 1 tsp. salt ½ tsp. celery salt ½ tsp. nutmeg ½ tsp. garlic salt ¼ cup butter, margarine, or oil Make a flour mixture from the above ingredients (except oil). Shake the flour mixture together in a paper sack. Add pieces of chicken, such as legs, breasts, mock chicken legs, wings, and other parts, so that all chicken is coated with flour mixture. Brown in butter or oil. Sauce: 1 4-oz. can, sliced or cubed pineapple and syrup ½ cup soy sauce (continued)

BLACK AMERICAN HERITAGE

SOUTHERN UNITED STATES

Chitterlings

10 lbs. fresh or frozen chitterlings
2 large onions, sliced
2 bay leaves
4 tsps. salt
2 tsps. black pepper

Wash chitterlings. Remove excess fat. Place in large pot with seasoning. Cover with water. Bring to a boil. Cover, and simmer 5 hours or until tender. (Contributed by Wanda Collins, Loreto Street School.)

Crab Cakes

1 lb. cooked crab meat
½ cup celery, chopped finely
1 tbsp. onion, chopped finely
1 tsp. prepared mustard
1 tsp. Worcestershire sauce
2 tbsps. mayonnaise
2 eggs, slightly beaten
salt and pepper to taste
½ cup oil
½ cup bread crumbs

Combine crab, bread crumbs, celery, onions, mustard, mayonaise, Worcestershire sauce, and eggs. Mix well and season to taste with salt and pepper. Shape into patties. Fry in hot oil on each side until golden brown, or broil or bake without oil. (Contributed by Wanda Collins, Loreto Street School.)

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

EUROPE

Ground Beef and Lima Bean Casserole

1 lb. dry lima beans (2 cups)
1 onion, finely chopped
2 cans (8 oz.) tomato sauce
½ liquid in which lima beans were cooked
½ lb. ground beef
½ tsp. salt
7 cups cold water
pepper and oregano to taste

Wash the lima beans well. Put beans in a large pot, and add cold water. Cover, and bring to a boil. Reduce heat, and simmer until beans are cooked (approximately 1 hour). Add salt a few minutes before beans are done. Drain beans, and save half of the liquid. Place beans in a baking dish, and set aside. Brown the ground beef with onions in a skillet, stirring well. Place the meat mixture on top of the cooked lima beans. Bake at 350° F for about 1 hour or until it begins to boil.

GERMANY

Hamburgers

Wieners

HISPANIC AMERICAN HERITAGE

MEXICO

Enchilada Casserole (continued)

1 lb. longhorn cheese, grated
2 packages corn tortillas

Saute beef and onions. Blend enchilada sauce and soup together. Take seeds and veins from peppers. Layer tortillas, meat, peppers, sauce, and cheese. Pierce holes through layers. Pour any remaining sauce over top. Bake at 375° F 35 to 45 minutes.

Tacos

12 taco shells (hard-fried tortillas, folded in half)
½ lb. cooked meat (beef, lamb, pork, or chicken)
1 onion, chopped
2 tomatoes, diced
hot sauce
grated cheese

Put lettuce, tomato, and onion into taco shell. Add cooked, chopped meat or chicken. Add hot sauce, if desired. Sprinkle with grated cheese. (Foods From Many Countries, Instructional Planning Division, Publication No. GC-39.)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
MEAT, POULTRY, FISH, organ meats, eggs, dried peas and beans, nuts, seeds MEAT, POULTRY, AND FISH DISHES (continued)		POLYNESIA Oceana Chicken Sauce: (continued) 2 tbsps. sugar Place pieces of chicken that have been browned in a baking casserole dish. Pour sauce with pineapple over chicken and bake in covered casserole for 45 minutes in 350° F oven. Take cover off, and bake for 15 more minutes. Serve over rice.
VEGETABLES AND FRUITS; dark green, leafy, and yellow vegetables; tomatoes; citrus and other fruits VEGETABLES	NORTH AMERICAN INDIAN Baked Corn in Husk Boiled Butternut Squash 1 large butternut squash, washed 2 cups chicken or beef stock (or 2 cups water and 4 bouillon cubes) (continued)	CHINA China Slaw 1 tsp. salt ¼ tsp. pepper ½ tsp. dry mustard 2 tbsps. sugar ½ tsp. grated onion 3 tbsps. salad oil (continued)

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
		MEXICO Mission Casserole 1 lb. ground beef 1 medium-sized onion 1 tsp. chili powder 3/4 tsp. salt 2 cups cooked beans (pinto, pink, or red) 1 1-lb. can cooked tomatoes cornbread batter Brown ground beef in 2-quart pot (or frying pan). Add onions, and cook until tender. Add chili powder, salt, beans, and tomatoes. Lower heat and simmer for 15 minutes. Make cornbread batter. Taste meat mixture. Add more seasoning, if needed. Pour meat mixture into a greased 2-quart baking dish. Use a wet knife to spread cornbread batter carefully over meat mixture. Bake at 425° F (hot) for 20 minutes or until cornbread is golden brown.
SOUTHERN UNITED STATES Boiled Corn in Husk Smothered Cabbage 1 medium-sized head cabbage ¼ lb. salt pork (or bacon) salt pepper (continued)	SWEDEN Carrots 6 strips of bacon, diced 2 bunches of carrots 1 No. 303 can, whole tiny onions 2 tbsps. cornstarch (or flour) (continued)	MEXICO Guacamole Dip 2 ripe avocados, medium size 2 tbsps. lemon juice 2 tbsps. grated onion 2 tbsps. green chili (canned), chopped 2 cloves garlic, crushed (continued)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VEGETABLES AND FRUITS; dark green, leafy, and yellow vegetables; tomatoes; citrus and other fruits VEGETABLES (continued)	NORTH AMERICAN INDIAN Boiled Butternut Squash (continued) 3 scallions, washed and sliced 2 tbsps. margarine ½ tsp. salt 1/8 tsp. pepper Cut the squash in half, and remove pulp and seeds. Slice into chunks. Place squash and remaining ingredients in a large saucepan, and cover. Simmer for about 30 minutes or until tender. Top squash with some of the broth, and serve in bowls. Baked Pumpkin 1 medium-sized pumpkin 1 cup sugar 1 tsp. salt ¼ tsp. cinnamon Peel and cut pumpkin. Place pumpkin in cubes in baking dish and sprinkle with sugar and salt. Cover pan with foil, and bake until soft. Shake cinnamon over pumpkin. (Foods From Many Countries, Instructional Planning Division, Publication No. GC-39.)	CHINA Chinese Slaw (continued) 1/3 cup vinegar 3 cups celery cabbage, cut diagonally Mix all ingredients, except cabbage, in large bowl. Add cabbage. Toss to mix well. Chill. Garnish with watercress or sliced hard-boiled eggs. (Foods From Many Countries, Instructional Planning Division, Publication No. GC-39.) JAPAN Crisp Raw Vegetables and Soy Sauce Select crisp, raw vegetables, such as celery, carrots, green onions, and cucumber. Serve with soy sauce.

BLACK AMERICAN HERITAGE

SOUTHERN UNITED STATES

Smothered Cabbage (continued)
1 tsp. vinegar
crushed red pepper

Trim, quarter, and wash cabbage. Drain off some of the water, but not too thoroughly. Slice salt pork (or bacon) into thin pieces, and fry in a large skillet that has a lid. Remove salt pork or bacon pieces from pan and set aside. Cut quarters of cabbage in half. Separate some of the leaves; then sprinkle with salt and pepper. Heat fat in skillet until hot. Add cabbage pieces and vinegar. Sprinkle with red pepper. Cover pan tightly, and cook over medium heat for about 15 minutes. Stir occasionally to prevent sticking. Continue cooking over low heat for 5 to 10 minutes longer or until cabbage is tender, but not mushy. Place cabbage in serving dish. Sprinkle bacon or salt pork bits over top.

Sweet Potato Pie

Boiled Greens with Pork

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

SWEDEN

Carrots (continued)

Saute bacon until brown in heavy skillet. Remove excess fat. Scrape and cut carrots into small slices or pieces. Put in skillet. Add water and some onion juice until carrots are covered. Cool until almost done. Dissolve cornstarch in water, and add to carrot mixture to thicken it slightly. Add whole onions, and reduce heat to low (or place in serving casserole in order to hold until serving time). (Foods From Many Countries, Instructional Planning Division, Publication No. GC-39.)

FRANCE

Peas, French Style
2 cups shelled peas (or 1½ packages frozen green peas)
½ tsp. salt
pepper, nutmeg, and sugar (dash of each)
¼ cup butter or margarine

Line bottom and sides of heavy saucepan with washed lettuce leaves. Add peas. Sprinkle with salt, pepper, nutmeg, and sugar. Add butter or margarine. Cover with lettuce leaves. Cook, uncovered, over low heat for 20 minutes or until tender. Discard

(continued)

HISPANIC AMERICAN HERITAGE

MEXICO

Guacamole Dip (continued)
½ tsp. salt
¼ tsp. pepper

Mix all ingredients together. Cover and chill. Place on individual plates. Serve with corn or tortilla chips. (Foods From Many Countries, Instructional Planning Division, Publication No. GC-39.)

Jicama (raw)

Chili Beans

Refried Beans
1 can refried beans (approximately 2 lbs.)
1 cup grated cheese
3 green onions, chopped

Heat the refried beans. Top with grated cheese and chopped green onions (optional). (Foods From Many Countries, Instructional Planning Division, Publication No. GC-39.)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VEGETABLES AND FRUITS; dark green, leafy, and yellow vegetables; tomatoes; citrus and other fruits VEGETABLES (continued)		
FRUITS	AMERICAN INDIAN Wild Berries Crabapples	ASIA Mandarin Oranges Persimmons Melons

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BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	FRANCE Peas, French Style (continued) lettuce leaves. (Foods From Many Countries, Instructional Planning Division, Publication No. GC-39.) Peas and Pearl Onions UNITED STATES Vegetable Plate Select a variety of vegetables in season. Wash thoroughly, drain, and cut into pieces easy to handle. Succotash Squash - Baked or Boiled ITALY Stewed Tomatoes, Onions, Green Peppers	
NIGERIA Roasted Bananas Fruit Platter Wash and prepare a variety of fruits, such as pineapple, bananas, oranges, papayas, and grapefruit cut into wedges or (continued)	GERMANY Compote 5 cups mixed dried fruits 2 cups sugar peel of 1 lemon, cut in matchstick pieces 1 cinnamon stick Soak the fruit overnight in water (continued)	MEXICO Fruit Plate Mangos, papayas, citrus fruits, guavas, pineapple, zapote

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VEGETABLES AND FRUITS; dark green, leafy, and yellow vegetables; tomatoes; citrus and other fruits FRUITS (continued)		

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	GERMANY Compote (continued) about 1 inch level above the fruit. Pour off the liquid in the morning, and combine the liquid with water to make 1 quart. Put sugar, lemon peel, cinnamon, and liquid into a large, heavy saucepan. Bring to a boil, stirring often. Add fruit when sugar is dissolved. Reduce heat to simmer, and cook uncovered until fruit is tender to the fork (about 10 minutes). Put the fruit into a heatproof dish, using a slotted spoon. Boil the syrup until it is slightly thickened (about 5 minutes). FRANCE Fruit Plate Fruits in season, washed and cut into pieces ITALY, MIDDLE EAST Melons	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VEGETABLES AND FRUITS; dark green, leafy, and yellow vegetables; tomatoes; citrus and other fruits SALADS		INDIA Tomato and Onion Salad JAPAN Fruit Salad 1 head of romaine (lettuce) 1 medium-sized can of pineapple chunks 2 red apples 1 grapefruit 3 tomatoes 1 can mandarin orange sections (or orange sections) sour cream dressing lemon Arrange the following foods in an interesting design on leaves of washed and drained romaine lettuce: pineapple chunks, wedges of apples, grapefruit sections, tomato chunks, and mandarin orange sections. Serve with sour cream dressing and twisted lemon slices. (*Foods From Many Countries*, Instructional Planning Division, Publication No. GC-39.)

BLACK AMERICAN HERITAGE

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

GERMANY

Potato Salad

- 7 lbs. new potatoes
- ½ cup salad oil
- ¼ cup vinegar
- 1 tbsp. salt
- ½ tsp. pepper
- ½ cup pimento
- ½ cup chopped parsley
- 4 hard-cooked eggs, diced
- 2 cups mayonnaise or salad dressing

Cook potatoes in their jackets. Peel and slice them while warm. Mix the next 5 ingredients together, and pour over potatoes. Cool; then add the remaining ingredients. Serve with lettuce, or parsley, or watercress. (Foods From Many Countries, Instructional Planning Division, Publication No. GC-39.)

DENMARK

Cucumber Salad

- 3 large cucumbers
- 1 cup water
- 1 cup vinegar
- 1 tsp. black pepper, if desired
- sugar

Wash and dry cucumbers thoroughly. Peel, and cut into very thin slices. Mix water and vinegar; sweeten to taste. Add the

(continued)

HISPANIC AMERICAN HERITAGE

MEXICO

Mexican Salad (Ensalada Mexicana)

- 3 green peppers
- 4 medium-sized tomatoes
- 1 medium-sized onion
- ½ head lettuce
- 1 tsp. chili powder
- ½ tsp. salt
- 1/3 cup vinegar

Slice (or chop) peppers, tomatoes, and onions. Arrange on lettuce. Mix chili powder, salt, and vinegar and pour over salad. (Foods From Many Countries. Instructional Planning Division, Publication No. GC-39.)

Ensalada Verde

- 1 head lettuce
- 4 tomatoes, cut into wedges
- 1 avocado, sliced
- 2 carrots, sliced or chopped
- 4 radishes, sliced or chopped
- ¼ tsp. salt
- ¼ tsp. black pepper
- 2 tbsps. vinegar
- 6 tbsps. olive oil or salad oil

Tear lettuce into bite-sized pieces, and place in a bowl. Mix the other vegetables and the avocado with the lettuce. In a separate bowl, mix the vinegar, olive oil, pepper, and salt. Pour the mixture over

(continued)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VEGETABLES AND FRUITS; dark green, leafy, and yellow vegetables; tomatoes; citrus and other fruits SALADS (continued)		

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BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	DENMARK Cucumber Salad (continued) cucumber slices. Sprinkle with pepper. Let stand for 1 hour before serving. (Foods From Many Countries, Instructional Planning Division, Publication No. GC-39.) ITALY Tossed Green Salad (Insalata Mista) 2 heads medium-sized lettuce, washed, dried, and chilled 12 radishes 1 red onion, sliced in rings 5 medium-sized tomatoes, cut in wedges 2 cloves garlic, cut in pieces with toothpicks in each piece 1 tbsp. salt ¼ tsp. paprika ¼ tsp. black pepper 3 tsps. white vinegar 2 tbsps. olive oil (or ¼ cup salad oil) 1 medium-sized cucumber, sliced thin Chill all vegetables after they have been washed and prepared. Rub the inside of a salad bowl with sliced garlic cloves. Add salt, paprika, and black pepper. Stir in olive oil. Mix in the (continued)	MEXICO Ensalada Verde (continued) the salad. (Foods From Many Countries, Instructional Planning Division, Publication No. GC-39.) Chili Bean Salad 2 tomatoes 1 15-oz. can kidney beans, drained ½ tsp. onion salt ¼ tsp. salt ½ tsp. chili powder 2 tsps. sugar 3 tbsps. vinegar ¼ cup salad oil Have a quart bowl and pint jar with tight lid. Wash and core tomatoes. Cut each tomato into chunks. Drain kidney beans and put into bowl with tomato chunks. Put in pint jar: 2 kinds of salt, chili powder, sugar, vinegar, and oil. Screw lid on tight and shake vigorously. Pour over beans and tomatoes. Let it set in refrigerator or in cool place until ready to serve.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VEGETABLES AND FRUITS; dark green, leafy, and yellow vegetables; tomatoes; citrus and other fruits SALADS (continued)		

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BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	ITALY Tossed Green Salad (Insalata Mista) (continued) sliced cucumbers. Take hearts out of onion rings and add. Cover bowl, and place in refrigerator to marinate. Just before serving time, add tomatoes, radishes, and lettuce. (Foods From Many Countries, Instructional Planning Division, Publication, No. GC-39.)	MEXICO Ensalada de Noche Buena 2 beets, cooked and sliced 1 cup pineapple chunks 2 apples, cored and sliced 2 oranges, peeled and sectioned 1 banana, sliced 1/3 cup peanuts seeds from 1 pomegranate (optional) mayonnaise thinned with milk for dressing Arrange fruit attractively in a large bowl. Sprinkle the pomegranate seeds and peanuts over the top. Add shredded lettuce, if desired. Pass the dressing separately when serving this salad. (Adapted from Elena's Secrets of Mexican Cooking by Elena Zelayeta.)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
MILK; whole, evaporated, non-fat, or buttermilk; cheese, yogurt		ASIA Soy Bean Curd PHILIPPINES Halo-Halo Mix. Pour over shaved ice or ice-cream. Mais con Yelo (milk with corn) 2 tbsps. cream-style corn milk and sugar to your taste 1 cup shaved ice Mix cream-styled corn with milk and sugar. Pour over shaved ice, or if you prefer ice-cream.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SOUTHERN UNITED STATES Buttermilk Pie 2/3 cup buttermilk 4 eggs ½ cup margarine or butter (melted) 1½ tbsps. flour ½ tsp. salt 1 1/3 cups sugar 1½ tsps. vanilla ½ tsp. nutmeg Mix dry ingredients first; then mix all ingredients together. Pour into an unbaked pie shell. Sprinkle with nutmeg, and bake for 60 to 70 minutes at 350° F until firm. (Contributed by Wanda Collins, Loreto Street School.)	EUROPE Cheeses (From cows' and goats' milk) MIDDLE EAST Yogurt UNITED STATES Ice Cream UNITED STATES, EUROPE Custards	

TRADITIONAL FOLK ARTS AND CRAFTS

BACKGROUND

Art, perhaps one of the highest achievements of humankind, is mirrored in the images which people--including students--make, study, and enjoy in our schools. Artists first began to produce objects which we call works of art some 25,000 years ago. The works were probably looked upon as a kind of magic for, by imitating the shapes of animal forms or the rounded forms of the human body, the artists may have felt a power over the subjects of their work.

As tribes banded together to build villages, hunting gradually gave way to farming, clearing land, planting, and harvesting crops. The changing seasons and the powerful forces of the sun, wind, and rain became matters of deep concern. Instead of drawing pictures of leaping animals, artists used the earth itself in building monuments of stone and clay. Gradually, the artists began to use symbols and abstract patterns. Simplified animal and human figures were used to decorate tools and ornaments. Some primitive artists today draw pictures and create sculptures much like those made thousands of years ago. The symbols and god figures created by primitive artists still function as objects to sooth evil spirits and to bring good fortune.

Despite the thousands of years that have elapsed, the artist and student still share many of the problems of the primitive artist in dealing with materials, techniques, and processes. Young artists make many discoveries while working with the elements and principles of art, utilizing new materials and techniques; and, in the process, becoming more visually literate and sensing the confidence that comes with achievement.

Students learn by observing and analyzing good design in the work of other artists, in the art of other cultures, and in natural forms, as well as in other suitable source materials.

In contemporary culture, there is a focus on the individual while society co-exists with the mechanization necessary to civilization's progress. The planners of mass production have much to learn from people in the arts and crafts concerning their knowledge of materials and how to work completely with them. Artists demonstrate economy, simplicity, and harmony in the production of art objects.

What follows is a brief look at the arts and crafts of various cultures. It is by no means complete. The suggestions relate to that part of our artistic heritage which we call Folk Art, and art of the everyday--an art made by people who may not consider themselves artists. They are much the same as primitive artists, whose works we study and learn from continually. The arts and crafts are just as old and just as important as the fine arts and are enjoyed by as many students. Folk art today, as in the past, is not necessarily created by famous artists. The art is very personal, unique, and honest. It says something about the artist, the person who made the object. It is a personal, decorative kind of art.

The arts have changed throughout the years, and the changes reflect changes in the human personality. The changes are also reflected in students. Schools are being populated more and more by young people who have been made aware of their divergent backgrounds. In many instances, young people have no intention of ignoring their diverse heritage, choosing instead to learn more about their backgrounds and fully intending to carry on and pass along the richness and unique character of being "ethnic."

Tradition is important in understanding the importance of the diverse cultural heritage as a means of self-realization for youth. The art teacher or person teaching about the arts and crafts must recognize and understand the significance of tradition and its potential as a motivating factor. When used as catalyst material, tradition and background can aid in self-actualization of individuality and the elimination of stereotyping of individuals.

One of the purposes of this section is to emphasize the art of ethnic groups and its value to the total curriculum in fostering creativity and in fulfulling the four components of art education: the development of visual and tactile perception, the encouragement of creative art expression, the study of art heritage, and the development of aesthetic judgment.

1. Visual and Tactile Perception heightens students' awareness and sensitivity to the world about them. Perception is developed as students see, feel, and understand form, color, and texture, as well as visual subtleties in daily experiences. The ability to perceive is fundamental to art expression and appreciation.

2. Creative and Expressive Skills are developed through direct personal experiences with art materials. Art instruction is designed to enable students to communicate ideas and feelings, as well as images and symbols, in visual forms.

3. Art Heritage study includes investigating historical and contemporary art and discovering that art has a past and a present, which always have been an important part of the lives of people everywhere. Knowledge of the arts is important to understanding the

values of different culture groups.

4. *Aesthetic Judgment* involves the study of visual, intellectual, and philosophical bases for understanding art and for making judgments about its form, content, techniques, and purpose. Students learn to identify issues and to develop criteria for appraising visual forms and arriving at personal preferences and opinions. Concern for the quality of the visual environment is increased as aesthetic judgment is developed.

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GOAL

To develop an awareness of similarities and differences among art and craft media, techniques, and styles in diverse cultures and to gain an appreciation of the wide variety of art and craft products.

SAMPLE OBJECTIVES

Art education is designed to help students to:

1. Explore media.
2. Explore visual and tactile elements.
3. Develop an awareness of art heritage.
4. Develop aesthetic judgment.
5. Recognize art as a medium for the communication of ideas and emotions.
6. Organize visual elements in original art works.
7. Exhibit an awareness of good craftsmanship.
8. Demonstrate a knowledge of the contributions of arts and crafts of various ethnic groups to society at large.
9. Demonstrate an awareness of the aesthetic qualities of human-made art forms.
10. Demonstrate an awareness of the contributions of nature to the understanding of design.
11. Compare contemporary art forms with those of other periods.
12. Become aware of art as a means of enriching the quality of life.
13. Understand how artists have used the elements and principles of art and to relate them to student processes and products.
14. Become aware of places where collections of art can be viewed and studied.

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Art education is designed to help students to:	CLAY	
Explore media. Explore visual and tactile elements.	Sculpture Use the slab method to create a sculpture of an animal or human form. Study the work of the Japanese craftsman of the 5th-century.	Junior High
Develop an awareness of art heritage. Develop aesthetic judgment.	Toys Make clay toys. Illustrate with work characteristic of Native American and Japanese crafts artists.	Elementary Junior High
Recognize art as a medium for the communication of ideas and emotions. Organize visual elements in original art works.	Pottery Make a coil pot, cooking vessel, or other type of container. Study the work of the Native American, African, and Mexican potters. Study the Pre-Columbian work of Mexico.	Junior High
Exhibit an awareness of good craftsmanship. Demonstrate a knowledge of the contributions of arts and crafts of various ethnic groups to society at large.	Buttons and Seals Make buttons or seals similar to those of the ancient Egyptians. If necessary, arrange with local high school or college for firing. When completed, use for personal signature seals on paper or wax. Use buttons for clothing.	Elementary Junior High
	Construction Make slab constructions of environmental buildings. Study the work of 19th-century Peruvian builders.	Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Demonstrate an awareness of the aesthetic qualities of human-made art forms. Demonstrate an awareness of the contributions of nature to the understanding of design.	CLAY (continued) Tiles Make a ceramic tile. When dry or fired, enrich the surface with pigment, either oil or acrylic. Study the work of the ancient Mexican crafts artists.	Elementary Junior High
Compare contemporary art forms with those of other periods. Become aware of art as a means of enriching the quality of life.	LEATHER Shields Make painted shields for use in dance performances or in the study of history. Examine the work of the African crafts artists. Recycle discarded suitcases, shoes, handbags. Explore the various techniques used by the leather workers of Africa.	Junior High
Understand how artists have used the elements and principles of art and to relate them to student processes and products.	Saddlebags Make a saddlebag from a discarded handbag. Decorate the saddlebag with beads, chain sections, and narrow strips of leather.	Junior High
Become aware of places where collections of art can be viewed and studied.	Bracelets Make a bracelet by sewing two pieces of leather together. Stuff the bracelet with excess leather. Enrich by cutting, sewing and dyeing. Look at the work of African crafts artists.	Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	LEATHER (continued)	
	Tapestries Use leather scraps and strips to decorate a woven tapestry. Look at the work of 20th-century American artists.	Junior High
	Flowers Cut petals from leather scraps. Combine to make flowers on stems to be included in a natural floral arrangement.	Junior High
	Paintings Paint on a piece of leather a scene from school. Relate this to the seal skin paintings of the Eskimos or to the hide paintings of the Native Americans.	Junior High
	Hats Make a leather hat. Enrich with sewing, beads, straw, and feathers.	Junior High
	Fans Make a leather fan, using stiff leather. Combine with beads, feathers, wood, and paper for enrichment. Look at the work of African crafts artists.	Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	METAL	
	Wire Sculpture Create a wire sculpture by wrapping varieties of wires into planned shapes. Study the work of 20th-century American sculptors, especially that of Alexander Calder.	Junior High
	Birds Cut with tin snips feathers for a bird shape. Create a "chased" bird shape. Study the work of Mexican crafts artists.	Junior High
	Enameling Develop skill in the process of copper enameling. Vary the designs and approaches.	Junior High
	Sculpture Create a simple paper maché sculpture. Coat with liquid metal; paint with acrylic or enamel paint. Use steel wool to antique and polish.	Elementary Junior High
	Construct with heavy wire an armature for a large sculpture. Cover armature for desired effect, be it metal, plaster, clay, or paper.	Junior High

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SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	METAL (continued)	
	Repoussé	
	Design a mock repoussé. Draw a picture on heavy cardboard. Follow line with heavy string or cord. Glue crushed foil over surface. Spray with paint, and polish with soft steel wool.	Junior High
	Study the work of Mexican crafts artists in making repoussé animals or human forms.	Elementary Junior High
	Masks	
	Design and make a mask of sheet metal. Cut shape and paint to desired effect. Look at the work of African as well as Mexican mask makers.	Junior High
	Assemblage	
	Creat a metal assemblage or junk sculpture from discarded pieces of metal.	Elementary Junior High
	Jewelry	
	Make a piece of jewelry from non-precious metal. Combine with paper maché and discarded or recycled materials.	Elementary Junior High
	Make jewelry from recycled metal. Combine with natural and other materials. As added incentive, do not use glue or solder of any kind.	Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	METAL (continued)	
	Vessel lids Make a ceramic or paper maché pot or vessel. Use a sheet of metal for a lid. Enrich with embossed or repoussé design. Study the work of Mexican and European crafts artists.	Junior High
	Wax Castings Make small animal and human forms from wax. Use facilities in the local community to cast wax forms. Study the gold weights of African Ashanti crafts artists.	Elementary Junior High
	Toys Make simple toys from light-weight aluminum cans that can be cut with scissors. Study the animated sculpture of 20th-century America.	Junior High
	Mobile/Stabile Make a mobile or stabile with recycled metal. Cans, sheet metal, wire, etc., may be used. Study 20th-century American sculpture.	Junior High
	Windchimes Make a windchime out of recycled tin or metal cans. Vary sizes for different sounds. Study the work of the temple bell makers of Japan.	Elementary Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	METAL (continued)	
	Wall Decorations Make simple metal cutouts out of thin guage copper. Use to decorate walls. If made small enough, cutouts can be used for tree decorations.	Elementary Junior High
	PAPER	
	Rubbings Make rubbings from natural and environmental sources. Study the rubbings and techniques of Japanese, Indian, and Balinese artists.	Elementary Junior High
	Paper Maché Make paper maché toys, masks, figures, or animals; make a piñata. Study the work of Mexican crafts artists.	Elementary Junior High
	Illustration and Calligraphy Illustrate a small book with drawings and calligraphic statements about events in the lives of students. Study the making of paper by the Chinese, Japanese, and Americans. Students may bind their own blank pages, design covers, and decorate their books.	Elementary Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	PAPER (continued)	
	Tissue Paper Animals, Fish Make tissue paper fish or animals. Cut identical pieces of tissue paper from a folded piece of paper in the shape of a fish or animal. Glue only the edges of the cut paper, leaving an opening, such as the mouth of the fish. Stuff the excess tissue paper into opening. The form now becomes three dimensional. Enrich with pigment and tissue paper streamers, and hang from the ceiling.	Elementary Junior High
	Collagé, Decoupagé, Montage Create modern forms of the French arts based on collagé, decoupagé, montage, assemblage, froltage, etc. Cut, paste, embellish and antique paper. Study the work of French artists.	Elementary Junior High
	Collograph Use corrugated cardboard, much like that used in 19th-century Europe, to build forms. Make a collograph.	Elementary Junior High
	Kites Create original kite forms, as in early China. Construct, tape, glue, paint, and fly the kites.	Elementary Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	PAPER (continued)	
	Paper Sculpture Experiment with paper sculpture. Fold, score, and cut paper.	Elementary Junior High
	Wall Paper Study examples of wall paper produced by 19th-century Americans. Make woodblocks or similar printing devices. Create examples of wall paper for classroom display boards. Use excess paper to bind books or class reports.	Elementary Junior High
	PHOTOGRAPHY	
	Dichromate Prints Combine gum arabic and potassium dichromate with water and pigment (do research on mixing instructions), and coat onto watercolor paper and let dry. Place a negative or translucent objects or natural forms, such as branches or leaves, on the paper. Place out in sunlight where the ultraviolet light causes a change in the appearance of the dichromate. When prints are sufficiently darkened, bring into the classroom and wash with water. Unhardened gum arabic--dichromate solution will be removed by the water forming the image.	Elementary Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	PHOTOGRAPHY (continued)	
	Expose 12 negatives each of people, nature, or the environment. Process the negatives or have them developed commercially. Use photographs to illustrate a personal diary. Perform research on the work of 19th- and 20th-century American photographers.	Elementary Junior High
	Photograms Make photograms, using miscellaneous objects placed on unexposed photography paper in a darkened classroom. Expose to ordinary light from a lamp, and process in traditional photography chemicals. Study the work of 20th-century American and European photographers. After a few attempts, exposure will be more accurate. Use shapes that have been cut from paper for more personalized projects. Follow instructions for mixing chemicals and handling photography papers.	Elementary Junior High
	PIGMENT	
	Murals Design a class mural of any motif. Complete in tempera or mixed media.	Elementary Junior High
	Sculpture Mix pigment with plaster of paris as the Egyptians did. Carve the dry block of plaster.	Elementary Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	PIGMENT (continued)	
	Calligraphy Experiment with the process of calligraphy. Study the works of the 5th-century Europeans and of the Chinese and Japanese.	Elementary Junior High
	Sume Practice the art of Sume painting. Study the works of Japanese Sume painters. View some of the many demonstrations given locally by Sume artists.	Elementary Junior High
	Paintings Crumple paper sacks. Paint with tempera to simulate bark paintings of aboriginal Australians.	Elementary Junior High
	Experiment with oil painting	Junior High
	Study the fresco painting of Egyptian and Italian artists. Locate and recycle small pieces of wall board used in home construction. Peel away the paper from one side of the wall board, exposing the white plaster board underneath, and begin to paint on this surface with watercolor pigments. Corrections can be made by scraping away surfaces with sharp instruments. Mixed media can be used with the water-based pigment as well.	Elementary Junior High

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SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	PIGMENT (continued)	
	Make an encaustic painting of any subject. Study the work of the Egyptians, Greeks, and Romans. Use the end pieces of crayons.	Elementary Junior High
	Paint small rectangles of window glass or acrylic sheets with oil paint or acrylic paint. Study the work of the 19th-century Yugoslavian artists.	Elementary Junior High
	Mixed Media Experiment on a matt board surface or, when possible, an upsom board, which is available at building supply stores or lumber yards. Combine wet and dry media, such as conte, crayon, charcoal, pencil, pen and ink, acrylic paint, and watercolor. Study the work of 20th-century American artists, experimental painters, and others.	Junior High
	Monoprint Apply pigment to a plate, metal tray, piece of oil cloth, or foil paper. Lay a piece of paper over the wet surface, and press the paper gently into the paint. Lift off the paper to produce an example of a monoprint. Study the work of 20th-century American artists.	Elementary Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	PLASTIC	
	Sculpture Cut sheets of plastic to form contemporary sculptures. Study the work of 20th-century American and Italian designers. Observe Italian furniture design.	Junior High
	Stained Glass Design a mock stained glass window on a piece of paper. Cover design with a sheet of acrylic. Follow lines with opaque mixture of black tempera and white glue, squeezed from a plastic bottle. When "dikes" are dry, fill open areas with transparent mixture of white glue and food coloring.	Junior High
	Create a stained glass window by cutting openings from two sheets of black paper. Fill openings with colored sheets of acetate.	Elementary Junior High
	Printing Plates Draw heavily into sheets of meat packages or styrofoam. Roll colored ink over surface and print on paper. Examine the work of Japanese, European, and American printmakers.	Elementary Junior High
	Carve polyurethane blocks to make printing stamps, using knives, files, or sawblades.	Elementary Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	PLASTIC (continued)	
	Use acrylic paints and print on fabric. If time and class level permit, sew a garment based on an ethnic design.	
	Scribe lines onto soft thermoplastic sheets from drawings taped to the underneath side of the plastic. Ink with small dabbers or thumbs, and print on paper. Use as much pressure or weight as possible.	Junior High
	Variety of Products Make textile designs, block prints, jewelry, collographs, and sculptures, using plastic. Study the work of 20th-century American crafts artists.	Junior High
	Printing Surface Glue materials onto a masonite surface. Coat with polymer medium to make waterproof. Ink and print on paper. Printing can be done several times with different colors.	Elementary Junior High
	TEXTILES, FABRICS	
	Stuffed Dolls Make a self-portrait stuffed doll. Use simple needle and thread. Do research on ethnic clothing, and paint faces when possible.	Elementary Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	TEXTILES, FABRICS (continued)	
	Stenciled Fabric Cut a design in stencil paper or lightweight materials, such as a meat tray. Use a stipple brush and pigment to stencil a piece of fabric. Do research on ethnic clothing and, if possible, make a body covering from the stenciled fabric.	Elementary Junior High
	Fabric Printing Use styrofoam that has been shaped into interesting forms. Print on pieces of paper. If necessary, correct designs by reshaping or cutting, and then print on fabric.	Elementary Junior High
	Tie Dye Make a tie dye fabric. Use rubber bands and string for ties. Use regular fabric dyes. Perform research on the fabrics of Africa, Japan, and America.	Elementary Junior High
	Gather plain cotton and other natural cloths. Tie areas in a planned design pattern. Dip in a single-dye bath. Tie other areas, and dip in darker dyes. Repeat as often as desired.	Elementary Junior High
	Applique Make a simple applique fabric of a genre	Elementary

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	TEXTILES, FABRICS (continued) scene. Study the works of Egyptian children and African artists. Show class examples from books and slides and, when possible, display actual examples.	Junior High
	Crocheting Explore crocheting, needlepoint, and stitchery to make wall hangings, banners, pillows, etc. Review the work of 18th-, 19th-, and 20th-century American crafts artists.	Elementary Junior High
	Woodblock Printing on Fabric Make a woodblock or linoleum cut to print on fabric. Study the work of Japanese, Indian, and African textile makers.	Elementary Junior High
	Yarn Painting Prepare design on a piece of heavy cardboard. Spread glue in an area. Attach yarn to cardboard with toothpick to prevent glue from smearing. Examine the yarn paintings of Mexican crafts artists.	Elementary Junior High
	Weaving Make a body loom. Weave small strips of fabric. Study the weavings of Africans, Native Americans, Americans, and Europeans. Do research on the construction of looms other than the body loom.	Elementary Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	TEXTILES, FABRICS (continued)	
	Weaving Create a weaving, wrapping a warp on a branch, on a wooden box, or on a cardboard shoe box. Use tongue depressers as heddles, alternating thread between the parallel depressers and through a hole drilled in each.	Elementary Junior High
	Stitching Study various stitching techniques, and make a design on a fabric. Examine the work of 19th- and 20th-century American crafts artists.	Elementary Junior High
	Trapunto Sew two layers of cloth together. Stitch designs and shapes. Slice the backside, and stuff with scrap cloth to create trapunto or quilted design. Rely on light hitting the fabric to enhance the design. Study the work of Italian crafts artists.	Elementary Junior High
	Priest Cords Wrap cords with yarn. (Rope can be used as well.) Wrap in colorful combinations. Intertwine and vary cords to create tassels, based on the priest cords of China.	Elementary Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	TEXTILES, FABRICS (continued)	
	Batik Draw with charcoal a design on a white cloth of natural material. Follow lines with hot wax (paraffin and beeswax). Dip in a light color dye bath. Next, block out an area with wax, which is to be kept in this color. Dip in a darker dye bath. Repeat process until number of colors is reached. Let dry. Iron out between sheets of plain newsprint. Wash in bath of plain detergent. White gasoline will remove stubborn wax. Sew fabric into an item of clothing. Use as a wall hanging or as fabric for soft sculpture.	Elementary Junior High
	Embroidery Embroider a cap, such as a tennis cap, ski cap, or "surplus" cap. Use personal designs or make up a design that could have been used as a family crest by your ancestors. Study the designs of the embroidered caps of Russia, Africa, and America.	Elementary Junior High
	WOOD	
	Votive Tablets Make a replica of a Japanese votive tablet. Show illustrations of tablets to class.	Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	WOOD (continued)	
	Paintings Enrich small pieces of wood with pigment. Use animal forms that are highly stylized.	Elementary Junior High
	Water Dippers Make a wooden water dipper, using bamboo for the handle. The cup can be made from paper maché. Make the cup waterproof. Study the Japanese purification rite to understand more fully the function of the drinking cup.	Elementary Junior High
	Sculpture Make a toothpick or balsa wood sculpture. Study the work of 20th-century American artists.	Elementary Junior High
	Make a wood sculpture of an animal. Use balsa wood or other soft wood, and work with simple carving tools.	Elementary Junior High
	Saw and or carve a block of balsa wood. Stylize a likeness of an animal, bird, or fish form. Decorate in a folk design, using acrylic or tempera paint.	Elementary Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	WOOD (continued)	
	Combs Make a wooden comb, using soft, flat wood from fruit boxes. Use simple hand saw. Study the designs of African crafts artists.	Junior High
	Marionettes Construct a marionette theatre for the classroom. Paint with appropriate designs, add a curtain, and place on a table. Invite other classes to view puppets as they perform. Study the work of Italian, German, and other puppet makers.	Elementary Junior High
	Marquetry Design a box or a plaque to be rendered in marquetry. Cut contact paper with wood grain patterns to complete the process of producing a mock inlaid wood picture.	Elementary Junior High
	Wood Block Printing For advanced students cut a design in a wood block for printing. Take a print, and frame it as well as the block. Study the work of Japanese print makers and of German expressionist woodblock printers.	Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	WOOD (continued)	
	Decorated Wood Enrich wooden discs or small wood rectangles with pigment and the designs used by artists in Hungary and Norway. Review this work.	Junior High
	Decoys Make a wood decoy as the early American's did. Use balsa wood shaped by rasps or rough sandpaper. Enrich with pigment and feathers.	Junior High
	Calendar Sticks Make a replica of a Norwegian calendar stick. Cut short sticks from recycled broom and mop handles. Strip old paint from stick. Illustrate with pigment or ink. Important events in the life of the student or school events can be illustrated. Illustrate some calendar sticks with important dates in history.	Junior High
	Funerary Boats Make a replica of an ancient Egyptian funerary boat. Use balsa wood that can be shaped with rasps or sanding blocks. Glue other pieces of wood to the main body. Enrich with pigment. Create paper maché figures to place in the boat.	Elementary Junior High

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See pages 137 and 138	WOOD (continued)	
	Scarecrows Make a large wood scarecrow for display in the school's agriculture area. Bring to class pictures or actual examples of Guatemalan scarecrows.	Elementary Junior High
	Walking Sticks Study the walking sticks used in Africa and America. Show examples to the class. Use old broom sticks that have been stripped of pigment to make walking sticks. Enrich by painting.	Elementary Junior High
	Toys Make simple toys that can be animated. Use lightweight wood, small nails, glue, string, and pigment. Examine the work of 19th- and 20-century American mountain crafts experts.	Elementary Junior High
	Icons Study the work of Greek, Russian, Spanish, Mexican, and other icon painters. Perform research conserning techniques and media, and paint an icon of a genre scene or a self portrait in ethnic dress.	Elementary Junior High

TRADITIONAL FOLK ARTS AND CRAFTS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CLAY	NATIVE AMERICAN - HOPI INDIANS Ceramics Coil pots decorated with animal, fish, and geometric designs Cooking vessels, containers decorated with animal, reptile forms Incised lines; shell designs pressed into moist clay	JAPAN Neolithic Age. Rope pattern Iomon earthenware 5th-Century Ceramics. Haniwa, hollow figures and animals set in circles around burial grounds to prevent soil erosion 8th-Century Ceramics. Glass Eiver Clay Bowls, vessels, earthenware, porcelain, shrines, unglazed earthenware Cats and other animals

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	CYPRUS - 2400 B.C. Ceramics Genre sculpture of highly stylized figures FINLAND - 2400 B.C. Ceramics Bowls formed by pushing rocks and objects into moist clay EGYPT - 2000, 4000 B.C. Steatite buttons, scarabs used as seals and clothing fasteners GREECE - 5th Century B.C. Ceramics Terra cotta figurines depicting domestic life	PERU Ceramics Rooftop church. Slab construction with figurines, statues placed on each roof top in Ayacucho, Peru. Usually no longer than 2 square feet PORTUGAL - 19th Century Ceramics Good luck rooster, black folk design on stylized form MEXICO Ceramics Tiles of bright colored designs, geometric and organic Vessels, plates, and figurines decorated with many colors Pottery Masks, bulls, ducks, and other animal figures brightly painted Earthenware bells SPAIN and later MEXICO - 1800 Ceramics Plaster of paris Tree of Life candelabra Counterpart Tree of Death Flowers, leaves, symbolic life themes; religious designs or skulls, skeletons, and crosses

TRADITIONAL FOLK ARTS AND CRAFTS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
ENVIRONMENTAL SOURCES	ESKIMO - Paleolithic Art Dart throwers of reindeer horn NATIVE AMERICAN - OREGON AND WASHINGTON INDIANS Driftwood sculpture Burnished driftwood Baskets Woven from river cane, grass ESKIMO ART Clothing decorated with fur strips and beads Carved animals of soft stone Painting on sealskin with pigment; animal and human forms Sealskin clothing and shoes decorated with duck feathers, cut out animal designs Baskets Sealskin strips or whale sinew woven into simple designs, using coil technique Lime grass baskets with ivory tops representing animals	INDIA - 200 B.C. Stone Classical Indian figurines, portraits --Buddhist JAPAN - 8th Century Shosoin Ivory Foot rule Carved designs of animals, birds, and flowers JAPAN - 15th Century Tea ceremony JAPAN Fish printing, live or dead fish; printed on rice paper with pigment Straw Rain capes with woven collars, free-hanging body straw Horses, toys Baskets, grass hats, bamboo plates, vine bags, straw showshoes, straw rain capes Relief stone carvings Bamboo Fish baskets, salt containers or woven bamboo

BLACK AMERICAN HERITAGE

AFRICA

Ornamental Negbie
Body coverings on painted bark

Calabash (gourds)
Musical instruments (violin like). Calabash covered with snake skin and leather. Horsetail forms the strings, and the bridge is made from a twig. Called a duuliga.

Musical instruments (percussion) made with straw and sealed with the bottom of a gourd.

Necklaces made of bone and animal teeth. Small perforations on bone surfaces form designs.

AFRICA - KENYA

Bracelets woven from elephant hair

AFRICA - MALI

Straw wall ornaments

AFRICA - MOROCCO

Decorating all surfaces with mother of pearl. Stylized floral decorations

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

EUROPE - Paleolithic

Stag teeth carving. Fish vertebrae and shells

Harpoons of reindeer horn

Animal and fish forms engraved on reindeer horn

GERMANY - 30,000 B.C.

Sculptures of animals and figures

RUSSIA - Neolithic

Stone
Dynamic simplicity
Carvings of nature's wild creatures, fish

FRANCE - Magdalenian Period
11,000 B.C.

Stone
Sensitive animal relief carvings

Bone, antler
Engraved drawings of game hunting, action art, alive and moving

GREECE - 3500 B.C.

Colored stones Tesserae
Landscapes, farm scenes, fish, animals, human forms

HISPANIC AMERICAN HERITAGE

SPAIN - Colonial Period

Straw
Used as guilding to ornament panels, boxes, wooden candleholders, picture frames, shelves, and crosses

PERU - 18th Century

Gourds
Highly decorated, utilizing basic shapes to depict birds, fish, people; functional as containers, or purely decorative

MEXICO

Wheat straw ornamentation
Crosses, boxes, and candles

MEXICO - SAN ANTONIO DE LA ISLA

Hair ornaments of horn

MEXICO - SAN PABLITO, PUEBLA

Amate paper. Bark from the amate tree boiled and then pounded with stones. Brilliant, colorful paintings of animals and genre scenes done on paper by the people from Ameyaltepec and Xalitla.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
ENVIRONMENTAL SOURCES (continued)		JAPAN (continued) Umbrellas of bamboo and oiled paper JAPAN - Early 19th Century Natural bark Cloth robes, appliqued and embroidered Rice stalk Brooms

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
AFRICA - NIGERIA Feathers and beads made into fans AFRICA - OWO, NIGERIA Thorn carvings. Genre subjects carved on thorns from the ata and egun egun tree. Thorns used in combination with other materials and glue. Miniature in size.	CRETE, EGYPT - 3000 B. C. Wax candles from animal tallow EGYPT - 3000 B. C. Stone Slate pellets Silhouette style, humanistic carvings EGYPT - 13th Dynasty Engraved stone serving as official and personal seals RHODES - 2400 B.C. Bakers' Art Egyptians believed honey had mystical powers and designed figures in gingerbread. The first gingerbread man EGYPT - High Period Stone bas relief stylization of natural forms EGYPT Paper (natural) Papyrus, first paper GREECE AND ROME Air-drying flowers for display and potpourri	MEXICO - TAXCO Masks made from hemp MEXICO - TOBASCO Cups made from coconut shells

TRADITIONAL FOLK ARTS AND CRAFTS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
ENVIRONMENTAL SOURCES (continued)		

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	GREECE - Hellenistic Period Bread dough Artistic preparation of food provided as visual beauty as well as good taste ARMENIA - 6th Century Miniature book and book covers of carved ivory NORWAY Food baskets made of birch roots HUNGARY Decorated gourds, using Spanish wax techniques, abstract genre scenes Reed huts for cowherds LAPLAND Magic drum decorating (leather). Communicated with gods through their drums. Painted with red alder bark. The Lapps painted faces of gods, symbols of evil, pictures of reindeer and fish. ENGLAND Grasses, raffia	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
ENVIRONMENTAL SOURCES (continued)		

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BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	ENGLAND (continued) Mats, rugs, woven from rushes, reeds, cane, roots, bark, and twigs. Braided raffia, using needle and thread GERMANY - 18th Century Wax Foot-high votive figurines RUSSIAN UKRAINIA Egg decoration Decorated in imperial style jewels, decoupage, etc. Extended to porcelain, clay, wood, wax, and sugar chocolate AMERICA - 19th Century Apple dolls Carved figures. The aged were usually represented Shells American Nautical Sailors' Valentine Small, dainty shells in mock floral arrangement Ivory and whale teeth Scrimshaw, incised design	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
ENVIRONMENTAL SOURCES (continued)		
LEATHER	AMERICAN INDIAN Leather Hard rawhide covered with tanned deerskin designs of symbolic figures, based on dreams or visions	

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BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	AMERICA - 20th Century Gourd bird houses, hickory scrub brooms, oak baskets	
AFRICA Fans made of leather and parchment Geometric designs with embroidered stitches of leather sewing to accent and outline parts of the design. Pillows, using transparent lacquerlike colors in reds, greens, and yellow; often outlined in black.	PHOENICIA - Biblical Leather Embroidered and decorated; dyed leather became known as Phoenician Red	
AFRICA - FULANI Saddlebags. Narrow strips of leather used to embroider bags. leather fringes flap with the animal's movement, keeping insects away.	RUSSIA - 17th Century Leather Food and water containers, decorated with scenes from daily life	
AFRICA - GHANA Womens dresses (vwuuo) worn at the death ceremony.		
AFRICA - IVORY COAST Leather bolster (hassock). Designs cut and peeled from the outer layer of skin.		

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
LEATHER (continued)		
METAL - PRECIOUS AND NON PRECIOUS		ASIA MINOR - 3500 B.C. Bronze discovered for sculptures JAPAN - 100 A.D. Onlaying gold, applied decoratively to other metal surfaces JAPAN - 8th Century Shosoin Gilt bronze bells, gongs Silver Filigree incense sculptures

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
AFRICA - HAUSA: FULANI, TUAREG Hats for men. Formed over woven straw; decorated by slicing and peeling away the top layer of skin. AFRICA - MALI Bracelets made of stuffed leather Painted, leather-covered baskets used to store sugar AFRICA - MASAI Shields with painted designs AFRICA - MASAI, KENYA; SOTHO, ZULU Leather togas, aprons, and skirts with beadwork and metal chain incorporated in design		
AFRICA - Gabon 19th Century Mbula-Ngula Flat copper-clad figures, kept atop baskets or boxes holding skulls of deceased chieftains AFRICA Goldweights Cast brass, bronze gold weights of animal, human, and other forms; used to weigh gold dust	SINAI - 4700 B.C. Copper decorative objects CYPRUS - 3000 B.C. Weapons, tools, artifacts with decorations PHOENICIA Filigree Jewelry medallion, beads of gold	BOLIVIA - 4th Century Tin devil masks Lost wax castings for decorative and functional sculptures, clasps, and buckles SPAIN/MEXICO - 15th Century Tinworking Decorative currency, handiwork later chests, boxes, mirror frames, trays, tree decorations, sconces

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
METAL - PRECIOUS AND NON PRECIOUS (continued)		TIBET - 15th Century Metal Silver, copper, stone Multi-headed, multi-appendaged gods and goddesses, both protective and wrathful JAPAN 15th and 16th Century Iron Belt buckles, floral ornaments, open grill JAPAN - 17th Century - Kabuto Period Iron

BLACK AMERICAN HERITAGE

HAITI - 19th Century

Voodoo cutouts
Flat forms cut from discarded metal drums, etc.; intricate sconces, combining Christian and voodoo symbols and silhouettes

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

SCYTHIA

Gold
Body decorations, knife and sword sheaths, horse trappings

EGYPT

Jewelry
Metal, stone, paste and glass utilizing animal, bird, and human forms in combination

Gold leafing
Beating of gold sheets to inlay or cover surfaces

GREEK AEGEAN ISLES - 1600 B.C.

Gold
Cups, dishes, jewelry with bas relief scenes

GREECE - 8th Century B.C.

Situla (bucket)
Narrative scenes rimming bronze

MEDIEVAL EUROPE

Heraldic shields
Signifying personal affiliation; extended to banners

ROME

Brass discovered and applied for domestic and decorative uses

HISPANIC AMERICAN HERITAGE

MEXICO - AZTECS

Metal
Copper and brass sun faces in stylized designs

MEXICO

Tin and glass shrines of figures concerned with religious subjects

PERU - 800 B.C. to 1200 A.D.

Gold, silver, copper, tumbaga
Hammered, embossed, incised, cit pit, annealed, cast; lip plugs, ornaments, rattles, bells, pendants, animal and human forms, helmets, plaques, breastplates, ear spools, wrist guards, necklaces, gold combs, flasks, lids for pottery vessels, nose ornaments, tweezers, ear ornaments, miniature masks, ornamental pins, beakers, forehead ornaments, and arm bands

MEXICO - GUADALAJARA

Iron lamps with glass insets

MEXICO - SANTA CLARA DE LOS COBRES

Handwrought wares of copper and brass

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
PAPER		JAPAN, KOREA, CHINA 2nd Century B.C. Kites CHINA Hua Yang designs Paper cutouts; winding, sensuous dragons, animals; predictions of wealth, joy, success, health; often composites of many creatures in one CHINA - 11th Century Paper maché Discovery of the secret of making paper; first used cutouts, kites, paper dragons; then made more solid things out of paper JAPAN Stone rubbings on paper Paper maché, daruma, tigers, oxen CHINA - 19th Century (done for many centuries) Ink rubbings from inscriptions on tombstones, cornerstones JAPAN Paper dolls painted Paintings of gods on paper

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	ROME - 4th Century Folded book; codex superseded Egyptian papyrus EUROPE Roman, Gothic Cartoon gargoyles Caricatures in art, often grotesque or ludicrous representations of persons or things by exaggeration of their most characteristic features FRANCE - 18th Century Decoupage Decorating surfaces with applied paper cutouts POLAND - 19th Century Direct paper cutting Stylized figures and symbols reflecting Polish culture and beliefs EUROPE - c 1871 Corrugated cardboard Fluting, flat mailing tubes suggest assembled art forms AMERICA Wallpaper printed from woodblocks. c 1820	MEXICO - 14th Century Paper maché Decorative, stylized sun faces based on clay sun faces. Today sun faces are a paper mache art form. Judas images--some twice life size. Ugly figures representing death or an unpopular person MEXICO - 19th Century Flower motif used throughout history; artificial flowers of tissue, crepe, felt, even tin Paper Intricate filigree banners, resembling shawls, hung to celebrate events MEXICO - 20th Century Paper maché pinãta covered with crepe and tissue MEXICO - CELAYA, GUANAJUATO Paper maché masks, animals, demons, skulls, etc., for All-Souls Day

TRADITIONAL FOLK ARTS AND CRAFTS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
PAPER (continued)		
PHOTOGRAPHY		
PIGMENT	AMERICAN INDIAN Southwest Indian dyed sand paintings	CHINA Calligraphy ink pigment Groups of words written in different languages Silkscreen Printing on materials, using screens made from hair; later made from silk. Used with pigment forced through screen to create design

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	FRANCE - 1910 Picasso GERMANY - 1919 Kurt Schwitters Collage Painting/collage Assemblage/collage gluing, pegging, nailing	MEXICO - SAN MIGUEL DE ALLENDE Paper maché figures painted
	FRANCE - 1822 First photograph made by Camera Obscura	
	EUROPE - 19th Century Photography Buildings, faces, great events, nature photographs	
	AMERICA - 19th Century Photography Buildings, faces, great events, nature photographs. Called America's first folk art by some	
AFRICA Body painting Pigmentation and tattoo on skin	FRANCE - Paleolithic Drawings on cave walls (Lascaux); reducing natural life to two dimensions; emphasizing movement of animals	SPAIN - 15,000 B.C. Cave paintings of animals. Practiced killing animals to gain control of their souls

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
PIGMENT (continued)		CHINA - 300 B.C. Stone rubbing T'a-pen ink squeeze JAPAN - 8th Century Woodblock prints Bold designs, natural subjects, unrefined details JAPAN Woodblock prints Engraved wood blocks used for printing on rice paper with pigment; genre scenes, animals, fish, etc. JAPAN - 17th Century Pigment Stencil paint on fabric Traditional colors of indigo blue and white; stenciled flower designs for kimonos JAPAN - 552 Asuka Period Religious paintings on scrolls, ceilings, panels, partitions, screens of paper, silk; ink colors silver and gold

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	EGYPT Wall paintings Mixed media on gessoed walls Mastaba Mixed media on stone with some carving EGYPT - 1375 B.C. Painted limestone EGYPT - 2nd Century Encaustic portrait painting; wax pigment baked in to seal against the ravages of time EGYPT - 5th Century Pigment on parchment Valuable parchment prepared from the skin of domestic animals; used for books, illustrations, iconographic illuminations, parables AUSTRALIA X-ray paintings Aborigine paintings Depicted skeletal views of figures and animals on rocks, caves, eucalyptus bark	MEXICO - OLINALA Trays, bowls, chests, etc. Oil and pigment applied to vessels. Contrasting color lacquered onto surface and engraved with a quill pen tipped with thorns.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
PIGMENT (continued)		

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BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	EUROPE - 15th Century Chancery Cursive Beginning of European calligraphic writing ITALY - 1410 Watercolor "Wet" method of applying color to surfaces HUNGARY Wall painting in homes Bright flowers and forms from nature; painted on gessoed walls YUGOSLAVIA - 19th Century Pigment Primitive genre oil painting on glass AMERICA - c 1879 Body painting Pigmentation applied to skin AUSTRIA Pigment Folk painting Bright colored floral, geometric designs; figure painting on furniture, walls, crockery. Peasant art. Same designs used for embroidery	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
PIGMENT (continued)		
PLASTIC		
TEXTILES/FABRICS	NATIVE AMERICAN - 19th Century Blankets, rugs; wool from reservation sheep Textile Tapestries, Navaho Indian blankets	FAR EAST - 3000 B.C. Tie dye dyed fabrics JAPAN - 5th Century Textiles Korean seamstresses and weavers imported to sew elaborate court kimonos OKINAWA - 17th Century Bingata Paste-resist; textile dyed technique; literally "red stencil" JAPAN - 18th Century Textiles Weaving, using cotton, old cloth for rugs

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
NORTHWEST AFRICA - 1600 Dahomey Appliqued wall hangings perpetuating the deeds of the Dahomean kings, much as a family tree pictorialized AFRICA - Nomadic Crochet for Afghan ETHIOPIA Lion tapestry Heavy handspun yarn, stylized motifs from nature AFRICA - ASHANTI Kente cloth. Called sika futwru (gold dust) AFRICA - KENYA Embroidered caps, stylized designs	ISRAEL Body tattooing AMERICA - 19th and 20th Century Body ornaments, sculptural forms, light fixtures NORWAY Weaving on upright looms; geometric designs and genre scenes Knitting Mittens, stocking caps; geometric designs Embroidery of altar cloths, aprons, shirts, neckbands, head kerchiefs, purses NORWAY, SWEDEN, DENMARK Rya rugs. Latchet hooking; shag rugs or pillows, bed covers resembling furs of Viking ancestors NORWAY Textiles Appliqued, crossstitched and patterned breastpieces, women's attire; geometric designs	PERU - 1500 B.C. Woven cloth from vicuna, alpaca; for tapestries, blankets, pillows, clothing for royalty PERU - 200 A.D. Nazca embroideries; stylized bird designs from cotton, alpaca, llama, and vicuna MEXICO Ofrenda Huichol Indians mixed beeswax with resin and softened mixture in sun. Applied to board, pressing yarn into wax. Designs based on communication with gods SAN BLAS ISLANDS, PANAMA Layered, rectangular cloth with reverse applique; cutting down to first layer gradually; no special motif

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
TEXTILES/FABRICS (continued)		CHINA Textiles Priest cords Decorative, flat ornamental knotting tied with a silk cord JAPAN Textiles Silk, cotton; stenciled, tie dyed, printed and woven JAPAN - Sashiko Textiles Quilted coats with geometric designs JAPAN Kazuki cloth Dyed linen; scroll and geometric design Stenciled and dyed cloth; Bingata cloth with landscapes and birds Decorative door curtains, clothing, and bedding JAPAN - Naboni Cotton banners; printed or dyed fabric JAPAN - Furoshiki Carrying cloth for wrapping and carrying of goods: dyed and printed

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
AFRICA - OSHOGBO, NIGERIA	LAPLAND - 15th Century	MEXICO - SAN ANDRES
Adire eliso (tie dye cloth)	Geometric or reindeer designs of bright colors on, most often, blue cloth; used for clothing, blankets, hats, etc.	Woolen yarn used to decorate gourd vessels Woolen yarn pictures. Pictures made by spreading beeswax over wood and pressing yarn into wax- Pictures used as votive offering. Often related to living gods
	HUNGARY	
	Woven clothing. bed linen, table cloths, towels; snowflake, geometric, bird, and flower forms Paloc Coif; bright flowers and designs on head pieces Bargello A needlepoint technique, with grill-like mesh through which to draw needle and thread	
	AMERICA - 18th Century	
	Crocheting Wall hangings Fantasy animals, clothing Banners Painted silk Needle point Wool on linen with tent stitch; genre scenes Stitchery Variety of stitches into verse, genre scenes, poetry, alphabets	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
TEXTILES/FABRICS (continued)		JAPAN - Hokaido Ainu People Chain stitched, embroidered over applique into mazelike designs applied to clothes made of softened bark; generally light color details over dark background JAPAN - 18th Century Woven mosquito nets

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	KUWAIT - 18th Century Textiles Kilim or rug Pillows and rugs; three layers or more of heavily embroidered cloth appliqued AMERICA - 19th Century Lace making, ribbon weaving, and wax working; usually done by women Embroidery Nautical art Manrope knots; derived from macrame Textiles Sampler Lettered fabrics, using stitchery Quilts made from cotton, discarded aprons, and similar goods Applique Star motif, snowflake designs, mandalla or geometric designs; patches sewn on large fabrics; trapunto quilting Woven and embroidered bed coverings Hooked rugs	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
TEXTILES/FABRICS (continued)		
WOOD	NATIVE AMERICAN - Paiute Decoys of skin glued onto tule NATIVE AMERICAN Baskets Woven from grass and wood; animal and geometric designs used	FAR EAST - Ancient Times Intarsia inlay Decorative and functional purposes CHINA, EGYPT - Ancient Times Wood Whistles and flutes. Egyptians used sundial wood (1500 B.C.) CHINA, ASSYRIA, EGYPT Woodcuts; designs carved and then printed; stone also used

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	AMERICA Woodblock, linoleum wall hangings ITALY - 19th Century Trapunto Ladies of the court stitched designs on top of two layers of fabric; stuffed from the backside and raised to reflect light INDIA - 19th-Century Kashmir Textile Namda rug Crewel pillows, embroidered, some with small geometric mirrors; designs similar to those of Persion rugs	
ETHIOPIA - 300 A.D. Wood Coptic triptych; mini religious themes AFRICA Wood walking sticks; figures carved on wood as symbols of authority Combs. Geometric desgins carved from single pieces of wood.	SYRIA - 3000 B.C. Dulcimer (stringed instrument); name from the Latin Dulce (sweet) EGYPT - 2000 B.C. Wood Funerary boat, model dioramas, miniature models, religious objects, votive offerings, incense burners, tomb furnishings	MEXICO Carved wood Santos; brightly painted with gold leaf Wood Religious figures (Bultos) carved in the round Tempera painted on gesso-coated pine panels

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
WOOD (continued)	NORTHWEST COAST INDIANS, CANADA, ALASKA Wood Enormous totem poles to miniature sculptures carved in perishable woods; cannot be traced back more than three centuries NATIVE AMERICAN - 19th Century Wood totem poles; carved in animal, bird, and fish forms on large pieces of wood NATIVE AMERICAN - Hopi, Zuni, Southwestern Indians Wood Carved and painted Kachina dolls represented spirits who take prayers to the gods Kachina dolls of various gods carved from cottonwood; wood used by Native Americans and Christian settlers for religious objects	JAPAN, KOREA, CHINA - 2nd Century B.C. Kites JAPAN - 8th-9th Century Wood Designs carved in wood and then painted JAPAN - 8th Century Bamboo baskets; wood swords, musical instruments, writing brushes JAPAN - 794 Wood dolls Figures of boys and girls used as playthings for children of noble families JAPAN - 500 A.D. Lacquer applied to wood or bamboo and later to cloth. In China, used on cosmetic kits, fan boxes, inkstone boxes NEW GUINEA Wood Sepik hook Stylized, stained flat figure of wood; used as hook on which to hang valuable items

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
ETHIOPIA, JAVA, SOUTH AFRICA Woodwind harps; rectangles of wood and strings; placed in wind environments to produce sound AFRICA - KENYA Carved stools with inlaid beads AFRICA - NIGERIA Religious symbols, dreams, and fairy tales carved into fences and stairways AFRICA - YORUBA Houseposts. Carved wood of traditional designs incorporated with figures. c 1938	EGYPT - 1500 B.C. Whistles and flutes of sundial wood EGYPT - 1100 B.C. Wood Toys with movable parts; also animals; string operated ROMANIA - Paleolithic Poker painting, pyrographing, wood burning; designs burned into wood with a "poker" or branding iron. Light on dark effect RUSSIA - 11th Century Wood Bark containers, food vessels ROME - Middle Ages Puppets, marionettes (little Marion); monks, priests were puppeteers; used stories from Bible or the Nativity EUROPE, ASIA Wood Walking sticks; ornate staffs symbolic of authority	GUATEMALA - 19th Century Scarecrow; simple wood bird designs MEXICO - JANITZIO Toys, figures MEXICO - PUEBLA Christmas figurines, nativity scenes painted on unglazed pottery or painted wood; many small enough to fit inside walnut shells.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
WOOD (continued)		JAVA, INDIA, GREECE - 11th Century Marionettes (wooden puppets with strings)
		JAPAN Lacquered wood trays, bowls, chests, and utensils Votive tablets; colors painted on wood; use of animal designs
		JAPAN - 19th Century Wood Carved, decorated, and painted Kokeshi dolls, toy tigers, lions, and masks related to traditional folk legends Lunch boxes, tea cases; geometric designs in cherry bark Lion masks of wood with animal hair for whiskers; birds on wheels
		JAPAN - Shosoin Wood Lacquered ewers, basket work, cloth coverings
		JAPAN Wood water dippers; cups of bent wood or lacquered wood with bamboo handles

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	RENAISSANCE EUROPE Frames and mats for protection of art works during shipping HUNGARY Relief carving of wood figures Wood flasks decorated with leather Wax intarsia; wood carved out, filled with waxes of various colors; stylized flower motifs, leaves, costumed figures used as mirror frames, boxes, other containers Sarkoz wood plates decorated with bird, flower, and plant forms Wood grave posts NORWAY - 16th Century Wood carving of harness parts, door panels, drinking vessels, chests NORWAY Wood Rosemaling; carved animal and plant forms painted with red, yellow, green pigment	

TRADITIONAL FOLK ARTS AND CRAFTS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
WOOD (continued)		

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	NORWAY Calendar sticks; dates and symbols of important events carved on wood and used as calendars	
	RUSSIA - 18th Century Wood toys with jointed, movable parts; chip carved, stylized, and realistic shapes of common subjects; some left in natural state and some polished and painted in bright colors	
	AMERICA - 18th and 19th Century Shop signs of wood	
	AMERICA - 19th Century Wood Chests, tools, bedsteads, toys (ships, trains, figures, fishing boats, sailing vessels), sculpture, carrousels (animals), wig stands, cake molds	
	AMERICA Wood decoys used for hunting	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
WOOD (continued)		

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BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	AMERICA - Appalachia Wood Toys, animal and human forms often in animation; carts, wagons, guns, lightweight portable furniture; carved molds for cakes, musical instruments, bowls AMERICA - 20th Century Wood dolls (animated), slingshots, model cabins, carved figures, toy puzzles, snake canes, wood and corn husk flowers, bowls, bread trays, chairs Musical instruments, such as banjos, dulcimers, fiddles	

VARIETY OF FOLK MUSIC

BACKGROUND

The folk music of the United States represents the rich cultural heritage and diverse backgrounds of the people of this country. Folk music grows from daily life, and people the world over sing about work, love, ideals, and religion. These themes represent not only present concerns but also past events and influences which have helped to develop a pride in cultural heritage and foster a consciousness of our common humanity.

Americans are not single-faceted personalities. Each is a product of both an American heritage and an ethnic background. Thus, studying ethnic elements can increase understanding among people, lessen tensions, lead to a greater knowledge of customs and traditions, and provide valuable emotional and intellectual experiences.

From the time of the Pilgrims, Americans have appreciated music and made it a part of their lives. They have played and sung and fashioned their own songs for all occasions. Yet, during the Colonial Period and this nation's early years, opportunities for the training and development of individual talents were rare. By the time that sufficient numbers of professional musicians had arrived to establish centers of serious musical culture, it was only natural that the imported arbiters of taste would regard any deviation from European musical thinking as savagery to be resolutely put down.

Finally, however, American musicians learned to attach importance to all currents of musical thinking which have influenced our development. Our country has European roots to be sure and, as such, has responsibilities which relate to the preservation and continuance of European culture. Now, however, it is increasingly evident that we must recognize all cultures as well as develop cultural traditions of our own.

A functional knowledge of other musical languages can open the way to new concepts and a new standard of values. Concepts of other timbres, colors, rhythm, melody, and form prevalent in our music will be greatly expanded when students perform and hear music produced by other peoples. An understanding of the social, cultural, and physical conditions of the countries of origin will further enrich these experiences.

Objectives of music instruction and curriculum content should be designed for each school, using criteria which meet the concerns and individual needs of students. Planning should begin at the cultural level of each community with identification of the unique artistic contributions as well as the aesthetic needs of all ethnic and socioeconomic groups involved. Goals related to the social and group adjustment of students and their self esteem as well as development of avocational uses of music are important considerations in creating and maintaining an effective program.

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GOAL

To help students develop an awareness of the similarities and differences in the instrumental and vocal music of various cultures and to gain appreciation of the diversity of musical selections.

SAMPLE OBJECTIVES

1. Demonstrate an understanding of some of the universal themes of songs from various cultures, including work songs, mood songs, lullabies, songs about celebrations, and storytelling songs.
2. Express an interest in selections of music that are representative of many cultures.
3. Be able to identify by sound musical instruments from several cultures and to name the culture or region of origin.

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
Demonstrate an understanding of some of the universal themes of songs from various cultures, including work songs, mood songs, lullabies, songs about celebrations, and storytelling songs.	Arrange for the class to hear instruments played that are representative of various cultures. (See Grid References.)	Music
Express an interest in selections of music that are representative of many cultures.	Ask students to bring to class such instruments as drums, banjos, orchestral instruments, and wood blocks. Discuss their origins. Encourage the class to create songs and dances featuring the instruments representing various cultures.	
Be able to identify by sound musical instruments from several cultures and to name the culture or region of origin.	Encourage the class to listen to Brother John and the Village Orchestra, Bowmar #299	
	Ask class members to make Indian, Oriental, or African drums out of coffee cans and pieces of inner tubes. Rattles can be made from paper maché. Chopsticks make excellent rhythm sticks. Simple Folk Instruments to Make and to Play	Art
	Encourage the students to describe the ways in which various instruments sound. "The Way Things Sound," The Arts and Skills of English, Book 6, p. 17	Language Arts
	Ask the class to pantomime the way that the instruments are played. "Pantomime," Discovery in English, Book 5, p. 90	

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See page 206	Permit the students to experiment with instruments that make high and low sounds. "An Apprentice Investigation Into High and Low Pitch," Concepts in Science, Book 4, p. 13	Science
	Ask the class to compare instruments and find the percentage of like instruments. "Comparing Numbers," Mathematics for Individual Achievement, Book 7, p. 291	Mathematics
	Introduce the "African Game" to the students. Mathematics for Individual Achievement, Book 7, p. 92	Mathematics
	Instruct the students to illustrate games which they enjoy playing and to discuss them.	Art
	Encourage students to write about their favorite games.	Language Arts
	Arrange for the class to listen to "Se Levanta la Nina," a game song from Argentina. The Spectrum of Music, Music of Latin Americans, p. 25	Music
	Discuss wild animals with the students. Ask them to listen to the poem and to discus the poet's language. "How to Tell the Wild Animals," Discovery in English, Book 5, p. 70	Language Arts

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See page 206	Request that students make illustrations of the animals that were referred to in the poem. Permit students to make some animals of paper maché.	Art
	Encourage the class to listen to "Carnival of the Animals." Young Person's Guide to the Orchestra - Britten, Columbia MS-6368	Music
	Lead the students in a discussion of animals that live in shallow parts of the ocean and those that live in deeper parts. "The Shallow and the Deep," Concepts in Science, Book 4, p. 267	Science
	Encourage the class to write about life in the sea. "Overuse of and and so," Language for Daily Use, Book 5, p. 32	Language Arts
	Ask the students to read "Life in the Ancient Waters," Concepts in Science, Book 5, p. 205	Science
	Arrange for students to hear "Moby Dick" (cantata), by Bernard Herrmann and played by the London Philharmonic Orchestra. Unicorn UNS-255	Music
	Using the Grid References, select songs about raising and gathering crops and processing food for the class to sing. This activity could be related to the Food Unit.	Music

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See page 206	Permit the class to read "Learning to Plant," Concepts in Science, Book 4, p. 176	Science
	Share the picture "The Sower," New Dimensions in Music, Sound, Shape, and Symbol, p. 45. Ask the class to prepare original illustrations.	Art
	Encourage the students to listen to "Navaho Corn Grinding Song," Music of the Pueblos, Apache, and Navaho.	
	Discuss the many types of farms that are representative of people from many cultures.	Social Science
	Help the students to learn "The Peddler," Exploring Music, Book 6, p. 19. Designate class members to act out street selling of food, using counting terms from the languages in which the songs were written, if possible.	Music
	"Use these rate expressions to complete table," Mathematics for Individual Achievement, Book 7, p. 252	Mathematics
	Share the picture "The Flower Vendor," The Spectrum of Music, Music of Latin Americans, p. 17	Art

SUGGESTED ACTIVITIES

OBJECTIVES	ACTIVITIES	SUBJECT AREA
See page 206	Using the Grid References, select work songs for students to sing. Discuss why people sing while they work (lighten the burden, set a work rhythm, communicate).	Music
	Help students to relate work songs to studies of people at work. For example, Encyclopaedia Britannica's People at Work describes many occupations as performed by people of many cultures. This reference is available in English and Spanish editions.	Social Science
	Ask students to illustrate work songs from several cultures.	Art
	Relate work songs to discussion of how machines keep people at their work. "The Concept of Work," Concepts in Science, Book 6, p. 212	Science
	Encourage the class to discuss science as one type of occupation. Permit students to perform the activities as described in "The Earth Scientist," Mathematics for Individual Achievement, Book 7, p. 209.	Mathematics
	Ask students to write descriptive paragraphs about jobs in the future. "Writing About Jobs," Exploring in English, Book 4, p. 34.	Language Arts

VARIETY OF FOLK MUSIC

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
INSTRUMENTS	AMERICAN INDIAN The Indian love flute was used by the American Indians only for courting. Each Indian made his flute to fit his fingers, and then he would compose his own songs on the flute. The flute had an external air channel. Simple Folk Instruments to Make and to Play, pp. 29, 31 Indian dancing bells were used by the American Indians everywhere (neck, waist, wrist, knee, or ankle). Simple Folk Instruments to Make and to Play, pp. 29, 31 APACHE The bull roarer, which was used by the Apache Crown dancers, is a small piece of wood attached to a string with a ring on the end. It is played by placing the finger through the ring and swinging the instrument over the head until a roaring sound is heard. Simple Folk Instruments to Make and to Play, pp. 29, 31 The Apache fiddle, probably derived from Spanish influence, is one of the few musical instruments used by the American Indians. Recording Music of the Pueblos, Apache, and Navaho, The Taylor Museum of the Colorado Springs Fine Arts Center, 1976	CHINA The So-Na is a double-reed wind instrument. Both the stem and the reed are made from bamboo. The So-Na may be heard on the listening record about China and may be seen and heard in the filmstrip of Man and His Music. Metal bells and gongs were first made by the Chinese more than 5,000 years ago. The Yun Lo, which has been played by the Chinese for about 700 years, is an instrument made up of a set of little gongs. Man and His Music: China Ths Hsiian is an instrument made of clay. The inside surface is shaped like a hen's egg, and the outside is shaped like a goose's egg. This instrument was first used more than 4500 years ago. It is a wind instrument and has six holes, four in the front and two in the back, and one hole for the mouth. "Snow in Sunny Spring," New Dimensions in Music, Sound, Beat, and Feeling, p. 190 The P'i-P'a has been played in China since the time of the Great Wall (221-206 B.C.). At one time, all court music began with the sound of this instrument with the silk strings. Man and His Music: China The Erh-Hu is a popular instrument in

BLACK AMERICAN HERITAGE

AFRICA

The thumb piano or mbira, an instrument of rural Africa, has metal or bamboo tongues that are plucked to produce the sound. The thumb piano may have as few as eight tongues or more than thirty. "Sanza," The Spectrum of Music, Afro-American Music

The squeeze drum changes pitch, depending upon the pressure, while it is struck.

The agbe is a type of African rattle. The Spectrum of Music, Afro-American Music, p. 20

Membraneophones are drums made from logs, ceramic pots, gourds, large shells, and other materials and have heads of membranes or skins of animals.

An idiophone is a percussion instrument, such as a split-lot drum, rattle, gong-gong, mbira, or xylophone; it is played by striking, shaking, or scraping. "Musingasuiga Yakra Egale," New Dimensions in Music, Experiencing Music, p. 63

The shekere is a type of African rattle. The Spectrum of Music, Afro-American Music, p. 20

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

AFGHANISTAN

The dambura is a lute-like instrument. "Chant from Azaryot," Making Music Your Own, Book 8, p. 106

AUSTRALIA

The didjerdu is a large, hollow bamboo tube which produces a rhythmic drone sound by buzzing the lips into one end. "Aborigine Tribal Song," Making Music Your Own, Book 8, p. 104

EGYPT

The trumpet is a lip-vibrated wind instrument which was originally made of a tube of bamboo, cane, or wood. It is a metal valved instrument considered to be the soprano of the brass family. "Dance from Folk Suite," Making Music Your Own, Book 4, p. 16

ENGLAND

The chimes are a musically tuned set of metal tubes. Musical Instruments: A Comprehensive Dictionary

HISPANIC AMERICAN HERITAGE

ARGENTINA

The charango is a guitar-like instrument make of an armadillo shell. "Ouechua Yaravi," Latin American Folk Songs, p. 23

BOLIVIA

The quena is a primitive flute. "The Condor," Latin American Songs, p. 22

BRAZIL

The guiro came from Spain. "In Bahia," Exploring Music, Book 6, p. 126

MEXICO

The zapotecano is the Mexican marimba. It assumes the large rectangular form of a frame on legs. Four persons, each provided with two sticks, play it together.

SPAIN

The castanet is a shallow, hollow, rounded clapper of wood or plastic; originally from Egypt and still played in Spain today.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
INSTRUMENTS (continued)	AZTEC The Huehuetl is the footed drum used by the Aztecs and Mayans. It was believed to be the magic drum that came from the sky to help the Indians. The Spectrum of Music, Music of Latin Americans, p. 20 CALIFORNIA The pak' papa is a long, hollow elderberry branch that makes a soft clacking sound. It was used by California Indians. Simple Folk Instruments to Make and to Play, pp. 25, 36 NAVAJO The drumstick rattle used by the Navajo Indians allows a musician to play two instruments at the same time. Simple Folk Instruments to Make and to Play, pp. 29, 31 SIOUX The Sioux Indian rasp is a short, heavy notched stick, which is played by rubbing it with another heavy stick. (A bear jawbone was sometimes used.) Various types of sounding chambers were used to amplify the sound. Simple Folk Instruments to Make and to Play, pp. 29, 31	CHINA (continued) China. It has two silk strings. The sound ban has a head made of snakeskin and an open, carved piece of wood for a back. Man and His Music: China The Yu is an instrument made of wood and carved in the shape of a sleeping tiger. It is played by rubbing bamboo sticks along the tiger's saw-like backbone, which has 27 joints. The Yu is used only for ceremonies. The Chinese temple block is a small, hollow block of wood which is played with a small mallet. The sheng is a 17-tube bamboo organ, which is played by blowing. Man and His Music: China The ch'in is a seven-stringed instrument with no bridge. It is played by touching the strings to create sliding effects, harmonics, and other sounds. "The Purple Bamboo," Exploring Music (1975), Book 6, p. 118 The nan-hu is a two-string fiddle. "Pai Niano Yin," The Spectrum of Music, Music of the Orient The Chinese temple gong is a large brass disk which gives deep vibrations when struck with a padded mallet. Simple Folk Instruments to Make and to Play

BLACK AMERICAN HERITAGE

AFRICA (continued)

The birimbau is a bow with a gourd resonator. The wooden stick (originally an arrow) is used to tap out rhythmic patterns. Simple Folk Instruments to Make and to Play, p. 122

The conga is an African drum that originated in the Congo. It originally had a single nailed head, but two-headed congas have now been created. "Mary Ann," Exploring Music, Grade 5, p. 189

Marimba is a percussion instrument resembling a xylophone with wooden resonators. Played with soft-headed sticks, it was introduced to America by slaves. Musical Instruments: A Comprehensive Dictionary, p. 331

CARIBBEAN

The bongo is the Cuban term for a variety of small Afro-Cuban drums comprising at least four distinct types. Western rhythm bands have adopted the one that consists of two cylindrical drums of the same height but different diameters, joined together. "Banana Boat Song," New Dimensions in Music, Sound, Shape, and Symbol, p. 45

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

ENGLAND (continued)

The bassoon is a woodwind instrument which has a double reed and is low-pitched.

FRANCE

The celesta is a keyboard instrument with steel plates, which are struck by hammers and produce clear tones. Exploring Music, Grade 4, p. 173

The clarinet is a single-reed woodwind instrument.

The trombone is a member of the brass family. It uses a sliding mechanism to change pitches. Exploring Music, Grade 4, p. 171

The harpsichord is a keyboard instrument with strings that are mechanically plucked by a plectrum. The earliest form was called the clavicimbalum. "Two Pieces for Harpsichord," Exploring Music, Grade 5, p. 78

The timpani is a set of two or three drums which are tuned to definite pitches (kettledrum).

HISPANIC AMERICAN HERITAGE

SPAIN (continued)

The claves (Spain) consist of two short cylindrical hardwood sticks, one of which is held in a cupped hand while it is struck by the other. Musical Instruments, p. 111

The guiro is a primitive instrument made of a rough or grooved gourd. It is played by scraping.

The guitarron is a thick-looking guitar and is the bass instrument of the mariachi.

The timbales are kettledrums.

The maraca is a percussion instrument consisting of a gourd filled with dried seeds, which rattle when the instrument is shaken.

The quena is a flute made of bone. "Flute Melody," The Spectrum of Music, Music of Latin Americans

The marimba is a percussion instrument resembling a xylophone, with wooden resonaters; it is played with soft-headed sticks.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
INSTRUMENTS (continued)	YAQUI The Yaqui Indian raspador is a long notched rasp which uses half a gourd or a coconut shell as a resonator. Simple Folk Instruments to Make and to Play, pp. 29, 31	JAPAN The Koto is a 13-string instrument. "Lingering Moonlight," New Dimensions in Music, Sound, Beat, and Feeling, p. 187 The shakuhachi is a bamboo flute. The shamisen is a three-stringed lute (a string-instrument having a neck parallel to the soundboard). The sho is a small organ played by blowing. The Biwa is a lute. The hichiriki is a small oboe. The ryuteki is a flute. The so is a type of zither. The kakko and taiko are drums. The shoko is a round bronze gong. All the above Japanese instruments may be heard in "Etenraku," The Spectrum of Music, Music of the Orient, p. 9 KOREA The Kayageum is a 4½-foot long zither-type instrument. The body is made mostly of paulownia wood, and it supports 12 strings. These rest in 12

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
UNITED STATES Originally from Greece, the guitar is an instrument that has six strings. In the United States, Black musicians were the first to play the guitar "jazz style." "Waitin' for Benny," The World of Popular Music: Jazz, Recording, Side 5, Band 4; "Guitar," The Many Sides of Black Music, Recording, Side 9, Band 4	ITALY The violin is the soprano member of the string family. It has four tuned strings. The violin is a descendant of the viola da gamba. "Violins," The Many Sides of Black Music, Recording, Side 9, Band 3; "Concerto in E Minor for Violin, Movement 3," Making Music Your Own, Book 8, p. 36; "Violin Concerto in D Major," Opus 61, Exploring Music, Book 4, p. 72 MIDDLE EAST The yarul is a bamboo wind instrument which has a piercing, drone-like quality. The nay is a double bamboo wind instrument which has a delicate sound. The kanoon is a major instrument in the classical orchestra of the Middle East. It has 24 strings stretched over a sound board, made partly of skin. "Lamman Bada Yatathanna," New Dimensions in Music, Mastering Music, p. 153	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
INSTRUMENTS (continued)		KOREA (continued) movable bridges. Korean Classical Folk Music and Favorite Korean Traditional Folk Songs The janggo is an hour glass-shaped drum which is played constantly in Korean music. "Janggo Solo," Korean Classical Folk Music; Favorite Korean Traditional Folk Songs INDIA The sitar (North Indian lute) is the most popular instrument of India. It is fashioned from seasoned gourds and teakwood and has a track of twenty frets with six or seven strings above them and thirteen resonating strings below. "Turkish Bath," New Dimensions in Music, Sound, Shape, and Symbol, Record 7, Side B The tabla is the most popular two-piece drum of North India. "Deva-Dasi Dance," New Dimensions in Music, Mastering Music The veena is a South Indian lute. It has four melodic strings and three drones. The tamboura is a long-necked gourd instrument with no frets and four or five strings, which produce a hypnotic drone background to all Indian music. "Kathak

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	NEAR EAST The dulcimer is a shallow trapezoid box resonator, strung with a variable number of metal strings--2 to 5 to a course--with tuning pins running along the right diagonal side and with one or more bridges. It is played with beaters. "I Wonder as I Wander," Exploring Music, Book 6, p. 194 PERSIA The bagpipe is used in the folk music of many countries, including nations of Africa as well as Spain and Bulgaria. Most highly developed is the great highland pipe of Scotland (pioh mor), which is used for martial music. It is basically a perforated tube or "Chanter," provided with a reed which is inserted in an airtight bag of skin that serves as the air supply. "Mahbri Bhan Og," "Killworth Hills," New Dimensions in Music, Sound, Beat, and Feeling, p. 167 RUSSIA The balalaika is a chordphone of the guitar family. It has four movable frets and three strings. "The Peddler," Exploring Music, Book 6, p. 20	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
INSTRUMENTS (continued)		INDIA (continued) Dance," New Dimensions in Music, Sound, Beat, and Feeling, p. 185 The banya is a type of drum. The mridanga is a two-headed South Indian drum. The Spectrum of Music, Music of the Orient, p. 31 INDONESIA The xylophone is a percussion instrument made of tuned wooden bars which are struck by two small wooden hammers. The rehah is a two-stringed fiddle which Arabs brought to Indonesia from Persia. "Gambangan," Exploring Music, Book 6, p. 149, "Kebo Giro," The Spectrum of Music, Music of the Orient, p. 24 PHILIPPINE The Ba-o, or coconut shell, is used as a percussion musical instrument. Making Music Your Own, Book 6, p. 158 The Philippine Tinakling Poles are two giant bamboo rhythm sticks. Dancers move around them. Simple Folk Instruments to Make and to Play, p. 39

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	RUSSIA (continued)	
	The tambourine has a shallow frame and may have one or two heads. These are often supplied with jingling metal disks. The tambourine is played with the bare hands.	
	SWITZERLAND	
	The snare drum is a small drum which has one or more snares stretched across the bottom head	
	The cowbell is a large bell like the one which usually hangs from a cow's neck.	
	UNITED STATES	
	The sousaphone is an instrument similar to the tuba in the brass family. It was named in honor of John Philip Sousa.	
	The synthesizer is an instrument through which any pitch can be produced electronically. It is probably a descendant of the Clavevin electique built in France in 1761. Choral Prelude "Wachet Auf!" New Dimensions in Music, Mastering Music. Recording 9, Bands 5 and 6. "Demonstration of Electronic	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
INSTRUMENTS (continued)		POLYNESIA The ukulele is a four-string, fretted instrument which is strummed with the fingers, It was originally from Portugal. "Aloha Oe," New Dimensions in Music, p. 132 The Hawaiian guitar is a guitar with metal strings raised on a steel nut so high that they cannot be stopped against the fingerboard; instead, they are stopped by pressure of a steel bar held in the player's hand and made to slide along the strings. Musical Instruments: A Comprehensive Dictionary, p. 239 The Uli - Uli are gourd rattles that have brightly colored feathers on the bottom of the instrument. Simple Folk Instruments to Make and to Play, p. 38 THAILAND The chakay is a three-string instrument. The ching is a small pair of cymbals that are thick and heavy. "Music for Chakay and Ching," The Spectrum of Music, Music of the Orient, p. 20

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	UNITED STATES (continued) Sounds," Making Music Your Own, Book 8, p. 69 The tape recorder - "Sonic Contours," Spectrum of Music, Electronic Music, p. 19. "Events," New Dimensions in Music, Mastering Music, Recording "Piece for Tape Recorder," Making Music Your Own, Book 8, p. 68 The computer makes musical sounds. The Spectrum of Music, Electronic Music, p. 32	

VARIETY OF FOLK MUSIC

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Work Songs	LUMMI INDIAN "Paddling Song," American Indian Songs, p. 9	CHINA "Wagon Driver's Song," The Spectrum of Music, Music of the Orient, p. 15 JAPAN "Soran Song," The Spectrum of Music, Music of the Orient, p. 4 "Goldfish Man," Favorite Songs of Japanese Children, p. 6 PHILIPPINE "Magtanim Ay 'Di Biro," New Dimensions in Music, Investigating Music, p. 154
Animal Songs	ATHAPASCAN INDIAN "Athapascan Indian Bear-Raven Song," Exploring Music (1975), Book 4, p. 86 CHEYENNE INDIAN "Thanks for My Pony," American Indian Songs," p. 28 HOPI INDIAN "Little Prairie Dog," American Indian Songs, p. 18	CHINA "Frogs," Exploring Music (1975), Book 4, p. 40 JAPAN "The Firefly," Exploring Music (1975), Book 4, p. 73 "A Little Bear," Favorite Songs of Japanese Children, p. 17

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
AFRICA "Bombo Lao," The Spectrum of Music, Afro-American Music, p. 9 "Laboring Song," Exploring Music (1975), Book 4, p. 54 CARIBBEAN "Stevedores Song," New Dimensions in Music, Investigating Music, p. 102 UNITED STATES "Grizzly Bear," Making Music Your Own, Book 6, p. 176 "The Railroad Corral," Exploring Music, Book 4, p. 4	ISRAEL "Up the Mountains," New Dimensions in Music, Experimental Music, p. 17 RUSSIA "Dubinushka," New Dimensions in Music, p. 204 UNITED STATES "Drill, ye Tarriers, Drill," New Dimensions in Music, Experiencing Music, p. 84	PUERTO RICO "San Severino," Latin American Folk Songs, p. 25 VENEZUELA "El Llanero," New Dimensions in Music, Mastering Music, p. 56
AFRICA "The Hawk," Folk Songs of Africa, p. 2 "The Peacock," Making Music Your Own, Book 6, p. 198	AUSTRALIA "Kookaburra," Making Music Your Own, Book 4, p. 185 AUSTRIA "The Trout," Making Music Your Own, Book 6, p. 74 CANADA "The Frog," New Dimensions in Music, Mastering Music, p. 139	HONDURAS "El Sapo," The Spectrum of Music, Music of Latin Americas, p. 14 MEXICO "La Rana," The Spectrum of Music, Music of Latin Americas, p. 18 "Don Gato," Exploring Music, Book 4, p. 172

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CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Animal Songs (continued)	NAVAJO INDIAN "Hunting Song," American Indian Songs, p. 17	KOREA "Bluebird," Exploring Music (1975), Book 4, p. 69
Foreign Language	NAVAJO INDIAN "Navaho Happy Song," Making Music Your Own, p. 177 LUISENO INDIAN "Taquitta Plomilspa," American Indian Songs, p. 21	CHINA "How Chun Koh," Exploring Music, Book 5, p. 188 "Hsiao," New Dimensions in Music, Mastering Music, p. 118

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BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	ENGLAND "Oh, the Cuckoo," New Dimensions in Music, Mastering Music, p. 198 MIDDLE EAST "The Camel," Making Music Your Own, Book 4, p. 85 NORWAY "Pretty Little Pony," Exploring Music, Book 4, p. 44 UNITED STATES "The Inchworm," New Dimensions in Music, Investigating Music, p. 117 "The Goat," Making Music Your Own, Book 4, p. 10	PERU "Sheep Are Grazing," Making Music Your Own, Book 4, p. 180 "The Condor," Latin American Folk Songs, p. 14
AFRICA "Ning Wendete," Folk Songs of Africa, p. 13 CARIBBEAN "Noche Tropical," Latin American Folk Songs, p. 12	FRANCE "Lapprenti pastoureau," Making Music Your Own, Book 4, p. 102 GERMANY "Du, du, liegst mir in Herzen," Exploring Music, Book 6, p. 72	CHILE "Rio, rio," Making Music Your Own, Book 6, p. 212 SPAIN "El burro de Villarino," Exploring Music, Book 4, p. 43

VARIETY OF FOLK MUSIC

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Foreign Language (continued)		JAPAN "Bento-Uri," Making Music Your Own, Book 4, p. 93 "Sakura," New Dimensions in Music, Mastering Music, p. 120 POLYNESIA "Alekoki," Making Music Your Own, Book 4, p. 92
Raising and gathering Crops	CAYUGA INDIAN "Corn Dance," American Indian Songs, p. 37	CHINA "Song of the Hoe," The Spectrum of Music, Music of the Orient, p. 15 PHILIPPINE "Leron, Leron," Exploring Music, Book 5, p. 186 VIETNAM "Rice Harvesting Song," Exploring Music (1975), Book 4, p. 53

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	HOLLAND "De Vezem," Exploring Music, Book 4, p. 37 **ISRAEL** "Hine Ma Tov," Making Music Your Own, Book 8, p. 188	**SPAIN** (continued) "Manana," Making Music Your Own, Book 4, p. 111
AFRICA "Ne Nkansu," New Dimensions in Music, Experiencing Music, p. 84 "Atadwe," The Spectrum of Music, Afro-American Music, p. 16	**FRANCE** "Plowing Song," Exploring Music (1975), Book 6, p. 87 **ROMANIA** "Come to the Land," Exploring Music, Book 5, p. 27 **SWEDEN** "The Happy Plowman," Exploring Music, Book 4, p. 32	**MEXICO** "Mayo Quetzal," Children's Songs of Mexico, p. 19 **VENEZUELA** "Valencianita," The Spectrum of Music, The Choral Sound, p. 43

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CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Processing and Selling Food		INDONESIA "Sudu, Sudu," New Dimensions in Music, Investigating Music, p. 149 PHILIPPINES "Si, Pilemon," Exploring Music, Book 6, p. 148
Celebrations	ZUNI INDIAN "The Sunrise Call" and "Sunset Song," Exploring Music, Book 5, pp. 140, 141 ESKIMO "The Returning Hunter," Making Music Your Own, Book 4, p. 137 AZTEC INDIAN "Aztec Hymn to the Sun," Exploring Music (1975), Book 4, p. 84	POLYNESIA "Sina Sina Maia," Exploring Music (1975), Book 4, p. 77

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BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
AFRICA "Before Dinner," Folk Songs of Africa, p. 6 "Work Song," Folk Songs of Africa, p. 7 CARIBBEAN "Banana Boat Song," New Dimensions in Music, Sound Shape, and Symbol, p. 45 "Linstead Market," Making Music Your Own, Book 6, p. 204 UNITED STATES "Chicago Street Cries," Making Music Your Own, Book 4, p. 63	CZECHOSLOVAKIA "Who'll Buy My Fruit?" Making Music Your Own, Book 4, p. 62 IRELAND "Cockles and Mussels," Exploring Music, Book 6, p. 38 RUSSIA "The Peddler," Exploring Music, Book 6, p. 20	CHILE "Tortilla Seller," Latin American Folk Songs, p. 20 MEXICO "In Bahia Town," Latin American Folk Songs, p. 24 VENEZUELA "Corn Grinding Song," New Dimensions in Music, Experiencing Music, p. 25
AFRICA "Take Time in Life," New Dimensions in Music, Experiencing Music, p. 73 UNITED STATES "When the Saints Go Marching in," Making Music Your Own, Book 5, p. 123	CZECHOSLOVAKIA "Morning Comes Early," Exploring Music, Book 5, p. 136 GERMANY "Let's All Be Joyful," Making Music Your Own, Book 8, p. 167 ISRAEL "O Hanukah," New Dimensions in Music, Mastering Music, p. 236	SPAIN "La Pinata," Exploring Music, Book 5, p. 214 MEXICO "Las Mananitas," The Spectrum of Music, Music of Latin Americas, p. 4 "Humildes Peregrinos," Latin American Folk Songs, p. 6

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Celebrations (continued)	HOPI INDIAN "Rain Song," American Indian Songs, p. 19 SENECA INDIAN "Prayer of Thanks," American Indian Songs, p. 38	
Friendship	PERUVIAN INDIAN "Remember," Making Music Your Own, Book 6, p. 214 PENOBSCOT INDIAN "Song of Greeting," New Dimensions in Music, Experiencing Music, p. 96 QUECHA INDIAN "In My Spacious Palace," Exploring Music (1975), Book 6, p. 161	JAPAN "Over the Mountain," Favorite Songs of Japanese Children, p. 18 "A Good Day in Japan," Exploring Music, Book 4, p. 60 PHILIPPINE "Come On Along," New Dimensions in Music, Mastering Music, p. 134

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	SWEDEN "Spring Song," *Exploring Music*, Book 5, p. 172	*MEXICO* (continued) "La Pinata," *Children's Songs of Mexico*, p. 15
CARIBBEAN "Dumplin's," *Making Music Your Own*, Book 4, p. 174	*CZECHOSLOVAKIA* "Riding Together," *Exploring Music*, Book 5, p. 62	*PERU* "Hello, Pretty Girls," *Making Music Your Own*, Book 4, p. 178
UNITED STATES "My Brother American," *New Dimensions in Music*, *Sound, Beat, and Feeling*, p. 22	*DENMARK* "Han Skal Line," *Exploring Music*, Book 5, p. 114	
	ENGLAND "May Day Carol," *Making Music Your Own*, Book 4, p. 192	
	FRANCE "Bon soir, mer amis," *Making Music Your Own*, Book 6, p. 31	
	GERMANY "Come, Good Fellows," *Making Music Your Own*, Book 4, p. 176	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Friendship (continued)		
Lullabies	AMERICAN INDIAN "Hau Wari," Exploring Music (1975), Book 4, p. 85 CHEROKEE INDIAN "Lullaby," American Indian Songs, p 32 OJIBWAY INDIAN "Do Not Weep," American Indian Songs, p. 25	CHINA "Nen Nen," New Dimensions in Music, Investigating Music, p. 97 JAPAN "Lullaby of Itsuki," The Spectrum of Music, Music of the Orient, p. 6 THAILAND "Thai Lullaby," The Spectrum of Music, Music of the Orient, p. 21

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	ITALY "Give Me a Song to Sing," Making Music Your Own, Book 4, p. 4 ISRAEL "Shalom, Chaverim," Making Music Your Own, Book 6, p. 31 UNITED STATES "For He's a Jolly Good Fellow," Making Music Your Own, Book 4, p. 121 "Happiness," New Dimensions in Music, Mastering Music, p. 26 "Friendship Song," New Dimensions in Music, Investigating Music, p. 5	
AFRICA "Congo Lullaby," Exploring Music (1975), Book 4, p. 41 "Lullaby," Folk Songs of Africa, p. 9 UNITED STATES "Louisiana Lullaby," New Dimensions in Music, Experiencing Music, p. 154	AUSTRIA "Still, Still, Still," Making Music Your Own, Book 8, p. 157 ENGLAND "Golden Slumbers," Exploring Music, Book 5, p. 30 GERMANY "Lullaby," Exploring Music, Book 4, p. 26	SPAIN "A la nanita nana," Exploring Music, Book 4, p. 16 "No Despiertes a Mi Nino," New Dimensions in Music, Mastering Music, p. 47 MEXICO "Lullaby," Children's Songs of Mexico.

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CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Lullabies (continued)	QUINALT INDIAN "Subo Subo," The Spectrum of Music, Music of Latin America, p. 21	INDONESIA "Suliram," Making Music Your Own, Book 6, p. 128
Nonsense Music	LUISENO INDIAN "Taquita Plomispa," American Indian Songs, p. 20	CHINA "Yangtze Boatman's Chantey," Exploring Music, Book 4, p. 5

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	IRELAND "Cradle Song," New Dimensions in Music, Mastering Music, p. 99	
	ISRAEL "Israeli Lullaby," New Dimensions in Music, Sound, Beat, and Feeling, p. 234	
	JEWISH "Raisins and Almonds," Making Music Your Own, Book 4, p. 86	
	WALES "All Through the Night," Making Music Your Own, Book 6, p. 65	
JAMAICA "Hill an' Gully," Making Music Your Own, Book 5, p. 203	CZECHOSLOVAKIA "Above the Plain," Making Music Your Own, Book 6, p. 24	MEXICO "Ti-ri-lin," Children's Songs of Mexico, p. 12
	GERMANY "Ah, No, My Dear Mama," Making Music Your Own, Book 4, p. 110	
	ITALY "My Banjo," New Dimensions in Music, Mastering Music, p. 238	

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CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Nonsense Music (continued)		
Mood Songs	AMERICAN INDIAN "Dakota Hymn," Exploring Music, Book 4, p. 110 PAPAGO INDIAN "Papago Indian Melody," Making Music Your Own, Book 6, p. 41 QUECHUA INDIAN "Quechua Yaravi," Latin American Folk Songs, p. 23	CHINA "Crescent Moon," Making Music Your Own, Book 6, p. 138 JAPAN "Good Day in Japan," Exploring Music, Book 4, p. 60 KOREA "The Hills of Arirang," Making Music Your Own, Book 6, p. 143 POLYNESIA "Aloha Oe," Making Music Your Own, Book 6, p. 153
Hope and Patriotism	NORTHWEST INDIAN "Totem Pole," American Indian Songs, p. 10	INDONESIA "Children's Song," New Dimensions in Music, Investigating Music, p. 147 POLYNESIA "Beautiful Hawaii," Making Music Your Own, Book 4, p. 90

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	UNITED STATES "Sourwood Mountain," *Making Music Your Own*, Book 6, p. 6	
AFRICA "The Uncertainties of Life," *Folk Songs of Africa*, p. 17 UNITED STATES "The Riddle Song," *Exploring Music*, Book 4, p. 98	ISRAEL "Tumbalalaika," *Making Music Your Own*, Book 5, p. 160 ITALY "Santa Lucia," *New Dimensions in Music*, *Investigating Music*, p. 137 UNITED STATES "Ghost of Tom," *Exploring Music*, Book 6, p. 28 "Child's Song," *The Spectrum of Music*, *The Choral Sound*, p. 26 "Fog," *Making Music Your Own*, Book 6, p. 47	CHILE "Rio Rio," *Latin American Folk Songs*, p. 16 "Ay, Ay, Ay," *Latin American Folk Songs*, p. 18 MEXICO "Cuatro Milpas," *Children's Songs of Mexico*, p. 16
AFRICA "Prayer for Africa," *Exploring Music* (1975), Book 6, p. 141 "Kum Bah Yah," *Folk Songs of Africa*, p. 3	AUSTRIA "Song of Friendship," *Making Music Your Own*, Book 6, p. 227	BRAZIL "All Hail the Queen," *Making Music Your Own*, Book 6, p. 211

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Hope and Patriotism (continued)	OMAHA INDIAN "Tribal Prayer," American Indian Songs, p. 29	POLYNESIA (continued) "Na lei o Hawaii," Exploring Music, Book 5, p. 168

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
AFRICA (continued) "Nigerian National Anthem," Folk Songs of Africa, p. 16 UNITED STATES "We Shall Overcome," New Dimensions in Music, Investigating Music, p. 8 "Lift Every Voice and Sing," New Dimensions in Music, Mastering Music, p. 4 "I Gotta Keep Movin'," The Spectrum of Music.	ENGLAND "Columbia, the Gem of the Ocean," Making Music Your Own, Book 6, p. 64 FINLAND "Beautiful Finland," New Dimensions in Music, Mastering Music, p. 36 GERMANY "Die Gedanken Send Free," New Dimensions in Music, Sound, Beat, and Feeling, p. 9 MIDDLE EAST "Beautiful Homeland," New Dimensions in Music, Mastering Music, p. 154 RUSSIA "Land of Mine," New Dimensions in Music, Mastering Music, p. 144 SWEDEN "Oh, Vermeland," Making Music Your Own, Book 6, p. 122 UNITED STATES "The Star-Spangled Banner," Making Music Your Own, Book 5, p. 68	PUERTO RICO "Que Bonita Bandera," Exploring Music (1975), Book 6, p. 64

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CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Hope and Patriotism (continued)		
Storytelling		
Dances and Games	COAHUIA INDIAN "Peon Game Song," American Indian Songs, p. 20 CREEK INDIAN "Ribbon Dance," American Indian Songs, p. 31	JAPAN "Rope-Skipping Game," Making Music Your Own, Book 4, p. 93 "Please Go Through," Favorite Songs of Japanese Children, p. 23 PHILIPPINE "Tinikling," Making Music Your Own, Book 6, p. 128

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	UNITED STATES (continued) "Roll on, Columbia," New Dimensions in Music, Investigating Music, p. 108 "This Land Is Your Land," Exploring Music, Book 5, p. 2	
CARIBBEAN "Baizhan Boy," Latin American Folk Songs, p. 11 UNITED STATES "Didn't It Rain?" Making Music Your Own, Book 4, p. 163 "John Henry," Making Music Your Own, Book 5, p. 17	ENGLAND "Sir Eglamore," Exploring Music, Book 4, p. 90 GERMANY "David and Goliath," New Dimensions in Music, Investigating Music, p. 66 "The Fiddler," Making Music Your Own, Book 8, p. 168	
CARIBBEAN "Limbo Like Me," New Dimensions in Music, Mastering Music, p. 52 UNITED STATES "The Boatman's Dance," Making Music Your Own, Book 6, p. 170 "Baked Potato," Making Music Your Own, Book 6, p. 174	FRANCE "Come, Let's Dance," Making Music Your Own, Book 4, p. 7 IRELAND "The Ninepenny Fidel," Making Music Your Own, Book 4, p. 144	SPAIN "El Vito," Making Music Your Own, Book 6, p. 43 ARGENTINA "North Argentinian Folk Dance," New Dimensions in Music, Sound, Beat, and Feeling, p. 228

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
VOCAL MUSIC Dances and Games (continued)	KIOWA INDIAN	POLYNESIA
	"Round Dance," American Indian Songs, p. 23	"Na lei o Hawaii," Exploring Music, Book 5, p. 168
	"Buffalo Dance," American Indian Songs, p. 24	"Siva Siva Maia," Exploring Music(1975) Book 4, p. 77
	QUAPAW INDIAN	
	"Quapaw Indian Face - Dance Song," Exploring Music (1975), Book 4, p. 87	
	SHAWNEE INDIAN	
	"Raccoon Song," Exploring Music (1975), Book 5, p. 150	
	YAOUI INDIAN	
	"Bura Bampa," Children's Songs of Mexico, p. 29	

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	ISRAEL "Havah Nagliah," New Dimensions in Music, Investigating Music, p. 6 MIDDLE EAST "Cretan Dance," Making Music Your Own, Book 4, p. 58 NEWFOUNDLAND "I'se the By," Making Music Your Own, Book 4, p. 156 NORWAY "Norwegian Mountain Dance," Making Music Your Own, Book 4, p. 152 PERSIA "Persian Rhythm," New Dimensions in Music, Investigating Music, p. 129 RUSSIA "Petroushka," Making Music Your Own, Book 4, 159 YUGOSLAVIA "The Polka," Making Music Your Own, Book 6, p. 80	MEXICO "La Bamba," Exploring Music (1975), Book 5, p. 22 "La Jesucita," Exploring Music (1975), Book 4, p. 140 "Jarabe Tapatio," Children's Songs of Mexico, p. 27

STORIES AND STORYTELLING IN MANY CULTURES

BACKGROUND

Each culture has its own heritage of folk tales. Folk tales are stories created by and passed on from parent to child through the oral tradition of storytelling and eventually recorded to become part of the culture's literature. Sometimes the true geographic origins of folk tales are not known because travelers have taken them from one place to another. As more is learned about the folk tales of different cultures it is recognized that only a small portion of them was composed for and told to children. The greatest number of folk tales mirror the mature lives, customs, beliefs and emotions of peoples of many countries, thus, the adult themes mean that many are inappropriate for children. Never-the-less there still remains a wealth of stories with much suspense, lively plots and a great deal of action, together with conclusions that are satisfying to children through the portrayal of justice and successful achievement.

While folk and fairy tales for the child in the primary grades include such stories as "The Three Bears," "The Three Little Pigs," and "Cinderella," folk tales for the middle school students progress through tales of magic for the eight, nine and ten year olds to the more mature stories that capture the interests of the elevens and twelves. These stories include myths, fables and legends.

The myth is one of the earliest kinds of folklore. Myths attempt to explain life and death and the great forces of nature. They are closely related to religion. We know today that every star is a sun or a planet. The people of long ago did not know what stars were, so they made up myths about them. Each group of people had its own stories to explain the bright, faraway lights in the sky. Ancient peoples also had stories that explained why it is cold in the winter and warm in the summer and why leaves change color in autumn. The heroes and heroines of myths are usually gods and goddesses who behave much like people. Some myths, however, tell about heroes who actually existed.

The fable attempts to tell people how they should live. Most fables are stories about animals, which end with the statement of a moral. The best-known fables were collected by Aesop, a Greek slave who is said to have lived in the 600's B.C.

The legend also teaches, but the legend is closer to real life than is the fable. Legends are sometimes partly true. They may tell about people who really lived and things that really happened. In many legends, human beings and supernatural creatures are portrayed as living together. The stories of King Arthur and Robin Hood are examples of legends.

Not all folk tales are told or written in traditional story form. Other forms of folklore include riddles, jokes, rhymes, limericks, verses, proverbs, and ballads. Examples of these forms are included within the suggested references listed below for this section of the publication.

REFERENCES

Not all of the sources listed in this section have been referred to in the Grid as presently developed. However, the materials cited below are all potentially useful.

Stories, Tales, Legends, Myths From Many Cultures

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A Special Reference

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GOAL

To identify the form, style, and character portrayal in folk tales from many cultures and to compare the cultural similarities and differences in the folk tales and story-telling procedures.

SAMPLE OBJECTIVES

1. The learner will serve as a story teller, selecting the tales to be told/read appropriate to the audience, using a dramatic voice, telling things in sequence, and using the language and/or repetitive phrases that are unique to the story and culture.

2. The learner will identify and compare the similarities and differences in story frames and language patterns in tales from different cultures and will write new stories using the story frames and language patterns of selected familiar tales.

3. The learner will identify and relate authentic details about everyday life in many cultures to each specific country.

4. The learner will identify and compare the emotional experiences depicted in stories from several cultures and discuss their similarities and differences.

5. The learner will identify the role that natural environment plays in stories from many cultures and discuss the similarities, differences and problems involved.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
SKY MYTHS	COMANCHE "The Owl in the Moon," The Man in the Moon: Sky Tales From Many Lands (23), pg. 15 LILLOET INDIAN "Why the Sun is Brighter Than the Moon," Tell Me How the Sun Rose (52), pg. 206 "When the Stars Came Down," Mysterious Wisteria (33), pg. 271 INDIAN "Pushing Up the Sky," Freedom's Ground (18), pg. 172 "The Star Dipper," Mustard Seed Magic (32), pg. 247 TLINGIT The Angry Moon (47)	CHINA "The Great Bear," The Man in the Moon: Sky Tales From Many Lands (23), pg. 105 HAWAII "The Woman in the Moon," Hawaiian Myths of Earth, Sea, and Sky (53), pg. 76
ANIMAL MYTHS	CALIFORNIA INDIAN "How Coyote Got His Voice," Stories California Indians Told (17), pg. 36 "Why Grizzly Bears Walk on All Fours," Stories California Indians Told (17), pg. 24	PHILIPPINES, THE "How the Monkey Came to Be," Once in the First Times (43), pg. 37 "Why Dogs Wag Their Tails," Once in the First Times (43), pg. 38 "Why the Hawk Is the Hen's Enemy," Animal Folk Tales Around the World (5), pg. 152

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
NIGERIA Why the Sun and the Moon Live in the Sky (12) "Thunder and Lightning," African Myths and Legends (4), pg. 32 SOUTH AFRICA "How the Milky Way Came to Be," Tell Me How the Sun Rose (52), pg. 205	GERMANY "The Blacksmith in the Moon," The Man in the Moon: Sky Tales From Many Lands (23), pg. 7 NORWAY "Thor's Unlucky Journey," Measure Me, Sky (31), pg. 228 "Thor's Fishing," Tell Me How the Sun Rose (52), pg. 214 GREECE "Phaethon," Lavender Skywriters (27), pg. 284	ARGENTINA "How Thunder Got Back Into the Sky," The Man in the Moon: Sky Tales From Many Lands (23) pg. 97 MEXICO "The Rabbit in the Moon," The Burro Benedicto (24), pg. 31
CONGO "Why the Dog Is the Friend of Man," African Myths and Legends (4), pg. 1	FINLAND "Why the Fish Do Not Speak," More Tales of Faraway Folk (13), pg. 1 "Why the Bear's Tail Is Short," More Tales of Faraway Folk (13), pg. 11	WEST INDIES "Why You Find Spiders in Banana Bunches," Animal Folk Tales Around the World (5), pg. 87

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
ANIMAL MYTHS (continued)	ESKIMO "How We Know About Animals," Eskimo Songs and Stories (16), pg. 21 CHEROKEE "How the Redbird Got His Color," Cherokee Animal Tales (40), pg. 62 "Why the Possum's Tail Is Bare," Cherokee Animal Tales (40), pg. 75 TAHLTAN INDIAN "How the Birds Came to Have Their Many Colors," Tell Me How the Sun Rose (52), pg. 208	JAPAN "Why the Jellyfish Has No Bones," Japanese Children's Favorite Stories (39)

BLACK AMERICAN HERITAGE

NIGERIA

"Why the Crab Has No Head or How the First River Was Made," African Myths and Legends (4), pg. 35

GHANA

"How the Pig Got His Snout," Ananse the Spider (2), pg. 132

"Why the Spider Has a Narrow Waist," Ananse the Spider (2), pg. 123

LIBERIA

"Why Spiders Live in Dark Corners," The Adventures of Spider (3), pg. 40

SIERRA LEONE

"Nature Cannot Be Changed," Tell Me How the Sun Rose (52), pg. 210

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

GERMANY

"Gretchen and the White Stallion," Freedom's Ground (18), pg. 410

GREECE

"Arachne," Measure Me, Sky (31), pg. 188

"The Clever Little Slave," Mysterious Wisteria (33), pp. 279-289

"Phaethon," Measure Me, Sky (31), pg. 198

"Pelops and Poseidon," Riders on the Earth, Unit 3 (38), pg. 265

"The Story of Perseus," Measure Me, Sky (31)

"Theseus and the Minotaur," Riders on the Earth, Unit 5 (38), pg. 360

NORWAY

"Why the Bear Has a Short Tail," Mustard Seed Magic (32), pg. 215

"The Apples of Idun," Measure Me, Sky (31), pg. 244

HISPANIC AMERICAN HERITAGE

VENEZUELA

"How the Birds Got Their Coloured Feathers," Animal Folk Tales Around the World (5), pg. 100

MEXICO

"Senior Coyote and Senior Fox," A Touch of Magic-A Touch of Wonder (55), pg. 295

PUERTO RICO

"The Bird of Seven Colors," Freedom's Ground (18), pg. 436

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
ANIMAL MYTHS (continued)		
FABLES/FOLKTALES/ LEGENDS	NAVAJO "How Sand Painting Came to the Navajo," Silver Twist (45), pg. 248 AMERICAN INDIAN "The Great Spirit's Tower," Silver Twist (45), pg. 296	SOUTH PACIFIC "The Battle That Tilted the Sea," Tell Me How the Sun Rose (52), pg. 188 HAWAII "The Revenge of Pele," Silver Twist (45), pg. 276

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	RUSSIA "How Vasil Vanquished the Dragon," A Touch of Magic-A Touch of Wonder (55), pg. 285	
	UKRAINE "Why the Cat and Dog Cannot Live at Peace," More Tales of Faraway Folk (13), pg. 25	
	SIBERIA "Why Siberian Birds Migrate in Winter," Animal Folk Tales Around the World (5), pg. 83	
	MACEDONIA "A Horse Afraid of His Shadow," Passports, Excursions, Discoveries (37), pg. 54 in Excursions	
BLACK AMERICA "The Legend of John Henry," Discovering Treasure (14), pg. 252	NORWAY "The Boy Who Went to the North Wind," A Touch of Magic-A Touch of Wonder (55), pg. 306	URUGUAY "Oversmart is Bad Luck," Galaxies (19), pg. 288
GUINEA "Talk," Time to Wonder (54), pg. 140		PERU (Inca) "The Magic Sandals," Discovering Treasure (14), pg. 358

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
FABLES/FOLKTALES/ LEGENDS (continued)		VIETNAM "Thi Kinh," Tell Me How the Sun Rose (52), pg. 239 CHINA "The Young Head of the Cheng Family," Tell Me How the Sun Rose (52), pg. 205 "A Chinese Fairy Tale," Galaxies (19) pg. 255 INDIA "The Tiger, the Brahman and the Jackal," A Lizard to Start With (29), pg. 316

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
CONGO Tale of a Crocodile (25) AFRICA "How Ologbon-Ori Sought Wisdom," Riders on the Earth (38), pg. 486 "The Stepchild and the Fruit Trees," Windows, Doorways, Bridges (57), pg. 103 in Bridges	FRANCE The Lion and the Rat (26) RUSSIA "To Your Good Health," A Touch of Magic-A Touch of Wonder (55), pg. 326 "Stone Soup," Windows, Doorways, Bridges (57), pg. 74 in Bridges DENMARK "The Seven Stars," Tell Me How the Sun Rose (52), pg. 244 "The Emperor's New Clothes," Air Pudding and Wind Sauce (1), pg. 263 "Beowulf," Riders on the Earth (38), pg. 368 IRAQ (Baghdad) "The Maker of Ropes," Tell Me How the Sun Rose (52), pg. 250 ENGLAND (Old English) "The Challenge of the Sword," Riders on the Earth (38), pg. 388 "Jack and the Beanstalk," Mustard Seed Magic (32), pg. 227	PUERTO RICO "The Tiger and the Rabbit," Folktales of Spain and Latin America (20), pg. 21

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
FABLES/FOLKTALES/ LEGENDS (continued)		

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	GREECE	
	"Demeter and Persephone," Voices, Endeavors, Triumphs (56), pg. 99	
	"Fables From Aesop," Dreams and Dragons (15), pp. 103-109	
	"The Fox, the Rooster and the Dog," Galaxies (19), pg. 286	
	GERMANY	
	"Snow White and Rose Red," Marvelous Machines, Cast a Spell, etc. (30), pg. 44	
	"The Brothers Grimm," Marvelous Machines, Cast a Spell, etc. (30), pg. 86 in Tell It Again	
	"Clever Manleg," Mysterious Wisteria (33), pg. 261	
	"The Elves and the Shoemaker," Mustard Seed Magic (32), pg. 239	
	AMERICAN/GREAT PLAINS	
	"Febold Feboldson," Voices, Endeavors, Triumphs (56), pg. 80	
	"Johnny Appleseed," Silver Twist (45), pg. 354	
	"Paul Bunyan's Red River Camp," Windows, Doorways, Bridges (57), pg. 126 in Windows	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
GIANTS	NORTH AMERICA "The Giant Who Loved Adventure," Fee, Fi, Fo, Fum (51)	CHINA "The Giant Archer of the Sky," 13 Giants (50), pg. 109 JAPAN "The Hairy-Armed Ogre of Kyoto," 13 Giants (50), pg. 60
WITCHES/GHOSTS/ SPIRITS	TLINGIT "The Return of the Land Otter," Ghosts and Spirits of Many Lands (28), pg. 13	KOREA "Yi Chang and the Haunted House," Ghosts and Spirits of Many Lands (28), pg. 45
FAIRY TALES	GREAT LAKES "The Red Swan," The Indian Fairy Book (41), pg. 42	JAPAN Issun Boshi, the Inchling (22)

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
AFRICA "The Giant Who Played With Pygmies," Fee, Fi, Fo, Fum (51)	LAPLAND "The Troll Who Hid His Life," 13 Giants (50), pg. 22 SWITZERLAND "The Clever Goatherd and the Greedy Giant," 13 Giants (50), pg. 60	PANAMA "The Disobedient Giant," Latin American Tales (7), pg. 97
CONGO "Musakalala, the Talking Skull," Ghosts and Spirits of Many Lands (28), pg. 67	RUSSIA Baba Yaga (48) ENGLAND Magic People (49)	ARGENTINA "The Eternal Wanderer of the Pampas," Ghosts and Spirits of Many Lands (28), pg. 39
SWAZI "The Fairy Frog," Black Fairy Tales (9), pg. 33	FRANCE "Cinderella," European Fairy Tales (44), pg. 13 JEWISH "The Devil's Trick," Zlateh, the Goat (41), pg. 71	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
POEMS	NAVAJO "A Navajo Chant," Silver Twist (45), pg. 253 INDIAN "The Flower Fed Buffaloes," Silver Twist (45), pg. 273	MALAYA "The Rainbow is the Fishing Line," A Touch of Magic-A Touch of Wonder (55), pg. 293 MONGOLIA "The Thunder is a Great Dragon," Measure Me, Sky (31), pg. 243 INDIA "India," W. J. Turner, A Touch of Magic-A Touch of Wonder (55), pg. 324 "Some Say the Sun is a Golden Earring," Measure Me, Sky (31), pg. 197
RIDDLES	COMANCHE What animal is stronger than all the others? THE SKUNK	PHILIPPINES, THE What has a tail when little, but none when grown? A FROG SAMOA Who is the strong man who lives in the sea? He has eight arms but no legs. THE OCTOPUS CHINA What is cleaner without washing and washing only makes it dirtier? WATER

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	GREECE "Pegasus," *Measure Me, Sky* (31), pg. 226	**COSTA RICA** "The Friendly Cricket," *Time to Wonder* (54), pg. 260
	GERMANY "Rumpelstiltskin," *Mysterious Wisteria* (33), pg. 301	
	NORWAY "Why the Sea is Salt," *Tell Me* How the Sun Rose (52), pg. 224	
	ENGLAND (Old English) "The Reluctant Dragon," *Passports, Excursions, Discoveries* (37)	
TONGA What swallows people at sundown? THEIR HUTS	**IRELAND** In the garden's a castle with hundreds within, yet stripped to my shirt I would never fit in. AN ANT HILL	**MEXICO** What is it, what is it: it overcomes you, and you never see it? SLEEP
MAURITANIA What is the pool that overflows if the tiniest straw falls into it? THE EYE	**ITALY** What can you see in winter that you can never see in summer? YOUR BREATH	**CUBA** What is green on the mountain, black in the market place, red in the house? CHARCOAL

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
RIDDLES (continued)		KOREA What is like a cow but has no horns? A CALF JAPAN What is the resemblance between cherry blossom buds and an important letter? IT IS HARD TO WAIT FOR BOTH TO BE OPENED.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	ISRAEL Everybody loves me forever, but nobody can look me in the face. THE SUN	PUERTO RICO Why is a candle flame like thirst? A LITTLE WATER WILL END BOTH.

WORDS AND PHRASES FROM MANY CULTURES

BACKGROUND

Languages are among the most distinctive products and carriers of cultures. They are essential to communication, and they embody many of the characteristics of the nationality and ethnic groups that have created and still use them. In addition to serving the needs of children who are non-English-speaking or limited in their English through bilingual education, it is important to offer all children some idea and some feeling of language similarities and differences as a part of multicultural education.

One need not be fluent in another language to introduce young children to the pleasures and insights of becoming acquainted with simple examples of it. Even correct pronunciation may be less significant than respect for the process of communication and delight in the richness to be found in the variety of the world's languages. Awareness of other languages will motivate and enhance language development in English and facilitate communicative interaction of all kinds.

Words and numbers can be a vehicle for learning about cultural pluralism through play and games, as well as through counting, arithmetic operations, dialogue, stories, and songs. The object, in multicultural education, is not to teach the language but to teach that there are many languages, each representing a unique system of sounds, symbols, and meaning; that all are useful and beautiful; and that, with their similarities and differences, they help to produce a fine quality of life in a pluralistic society.

Teachers will be able to make use of their own knowledge of foreign language(s). Knowledge of a particular language offers an opportunity to work more extensively with words and phrases in that language. Colleagues who are proficient in other languages or are bilingual specialists provide an important ready resource. Parents and aides may assist. There are foreign language dictionaries in every library. Films, tapes, and records are available to supplement the experience of hearing and being in contact with persons who make the language come alive.

In addition to the references and suggested activities, this section includes a simple vocabulary from which the teacher may, for the various languages, draw parallel examples of greetings, farewells, courtesies, family titles, colors, days of the week, parts of the body, and numbers. Sample questions and answers are included to provide the opportunity for role playing in short conversations. If the home language of a segment of the school population is not represented here, it should not be difficult to find a teacher aide, parent, or other adult who can provide the missing vocabulary.

Throughout all the sections of the workbook, and in other curricular activities, there are widespread opportunities to use non-English words and phrases. Clothing, foods, arts and crafts, music, and stories all have their special vocabulary. As language development experiences are built into lesson plans, it should be clear that multicultural education has a dimension of linguistic pluralism and that words and numbers are interdisciplinary tools of great value.

GOAL

To gain an awareness and appreciation of cultural diversity through experiences with oral and printed language, counting, and the use of words and numbers in languages other than the learner's own.

SAMPLE OBJECTIVES

The following objectives should be achieved in at least one language other than English and the home language of the learner:

1. The learner will demonstrate an ability to count to twenty and to do simple arithmetic.
2. The learner will participate actively in a word or number game.
    - a. The learner will be able to greet and take leave from another person.
    - b. The learner will be able to give and receive information on state of health, ages, addresses, and family members.
    - c. The learner will be able to identify at least ten persons by occupation.
    - d. The learner will be able to give the date and his/her birthdate.
    - e. The learner will demonstrate an ability to name the parts of the body.

SUGGESTED ACTIVITIES

Use a familiar counting rhyme or game to introduce counting in another language. Invite parents who speak another language to record the counting words on tape so that you can teach an acceptable pronunciation.

Ask students to inscribe Babylonian cuneiform symbols and Aztec symbols on clay tablets, using the tip and the end of a pencil as a stylus.

Instruct class members to use a watercolor brush and a set of watercolor paints to make Chinese and Japanese ideographs as calligraphy. These can be recorded on butcher paper cut in scroll-size dimensions.

Encourage children to make clay medallions on which to inscribe the ideographs of their favorite numbers.

Use the Spanish or other language equivalent of Old MacDonald Had a Farm to teach the names and sounds of farm animals in that language.

When foods, items of clothing, songs, and artifacts are brought into the classroom, use them to teach words and sounds of appropriate languages.

Give home assignments to encourage students to learn words and pronunciation of home languages; bring them to school to share with the class.

Familiarize students with the abacus and with the basic operations of using the abacus in addition and subtraction.

Familiarize students with the dreidel (Jewish spinning top) and with a game employing Hebrew numbers.

Learn the words in Spanish or another language for "plus," minus," and "equals," and carry out operations in arithmetic, using numbers both in English and the other language.

Prepare a tape or tapes, in cooperation with adults or children, of counting from one to twenty in various languages. Use the tape(s) with groups of students to interest them in the sounds and to learn the pronunciation. Then use the tape(s) to help them learn to count. Let them record their own voices in the counting exercises and then listen to the results and improve their performance on another tape.

Involve the class or a group in creative story writing, and encourage the use of words in several languages.

Ask the students to bring coins or stamps from other countries to class, show them the words and numbers that appear, and make use of the coins or stamps in language development and arithmetic activities.

Use myths and legends from diverse cultures to show similarities and differences in the names of equivalent gods, goddesses, heroes, and heroines.

Use dictionaries in English and other languages to explore corresponding words and to find equivalents for words.

Instruct students to participate in a rope jumping exercise, using a familiar counting song, all counting in one of the languages they are learning. The teacher should be present to make sure numbers are used and pronounced correctly.

Conduct an art project to produce a series of clay or linoleum block designs displaying a series of numbers in several systems, including Arabic, Roman, Japanese, etc.

Prepare and display wall charts of words and numbers in several languages. forming a cross-cultural grid. Use the charts to teach words and numbers from many cultures.

Help students to write Japanese or Chinese ideographs of the numerals from one to ten or to twenty, together with the Arabic equivalents. Help them to learn the pronunciation. Use a Chinese or Japanese-speaking student, aide, or other adult to help with the pronunciation and to offer background on the culture.

In teaching about the calendar, display and discuss examples of other calendars (e.g., Astec, Georgian, Hebrew, lunar), read stories, and conduct art projects relating to the people who have used those calendars.

Use sound and word games, such as Consonant Lotto, Vowel Lotto, Junior Phonic Rummy, See 'n' Say Word Game, Group Word Teaching, and teacher-made games in English; adapt them to include sounds and words in other languages. Let students help to make paper or cardboard pieces for the non-English words and sounds. Do the same with numbers in arithmetic and counting games.

Encourage students to practice greeting each other, inquiring about health, and taking leave of each other.

Ask students to describe their own families, including the names, ages, and occupations of family members.

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Ask students to tell where they live.

CLASSROOM STRATEGIES

MAP WORK

- Using a wall map of the United States and/or California, point out names of towns that are based on names of foreign origin or of foreign persons. Conduct research concerning one or two towns to determine how they received their names. Atlases, geographical dictionaries, and the public library are good sources of information.

- Prepare a list of foreign language place names, indicating either their meanings or derivations. Who was the person whose name was used? What was he or she known for?

Examples:

Beaudry Street	French-Canadian merchant; mayor of Los Angeles, 1874 - 1876
Coronado, CA	The Spanish word meaning crowned. A Spanish explorer
Humboldt, CA	German naturalist and explorer
Kinder, LA	The German word meaning children
Lafayette, LA Lafayette, IN	French general of the Revolutionary Period
San Diego	Saint James, a Catholic saint
Santa Fe, NM	Holy Faith
San Francisco	Saint Francis, a Catholic saint
Weimar, TX Weimar, CA	A town in East Germany

- Draw a map of the United States or California, and color sections to show the colonization patterns of immigrants.

- Study county maps of one state. Color in areas of counties that have names which have been derived from the target language. Determine which ethnic group had the major role in establishing the County of Los Angeles.

- Using two maps, one of the United States/California and one of the target language countries, participate in the following game as a member of one of two teams:

  Team A sends a member to the American map; Team B sends a member to the foreign map. The teacher announces the name of a "twin" city, and the first team to locate it receives a point. Teams may exchange maps after each point is awarded, if desired.

- Trace the routes of pioneers who first explored this country, and discuss the reason why each came to this continent.

- Prepare a bulletin board display of foreign language place names in the United States. Use specific pictures to illustrate their meanings. Find names that represent specific items rather than family names or abstract ideas.

  Examples:

Vermont	Green mountain	(French)
Conejo Valley	Rabbit Valley	(Spanish)
Los Gatos	The Cat	(Spanish)
Los Angeles	The Angels	(Spanish)

WORDS AND PHRASES FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE	
GREETINGS	SIOUX	JAPAN	
1. Hello	1. hau kola	1. ohayo	
2. Good morning	2. anpetu waste (nice day)	2. ohayo gozaimasu	
3. Good afternoon	3. aneptu	3. konnichiwa	
4. Good evening	4.	4. konbanwa	
5. How are you?	5.	5. ikaga desu ka	
6. Fine	6.	6. genki desu	
7. Thank you	7. lila pila ma yelo	7. arigatoh	
8. So long	8.	8. mata oaishimasho	
9. Please	9.	9. dōōzo	
10. Good bye	10. ake uwo (come again)	10. sayōnara	
FAMILY MEMBERS			
		(my)	(his/her)
1. my/his/her father		1. (watakushi no) chichi	(kare no/kanojo no) oto'san
2. my/his/her mother		2. haha	okaasan
3. my/his/her sister		3. ane (older) omo'oto (younger)	one'esan imo'otosan
4. my/his/her brother		4. ani (older) oto'oto (younger)	oniisan oto'osan
5. my/his/her uncle		5. ojisan	ojisan
6. my/his/her aunt		6. obasan	obasan
7. my/his/her grandmother		7. oba'asan	oba'asan
8. my/his/her grandfather		8. ojiisan	ojiisan

WORDS AND PHRASES FROM MANY CULTURES

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SWAHILI	GERMANY	SPAIN
1. jam-bo	1. Guten tag	1. ¡Hola!
2. ha-bah-ri zah ah-soo-boo-he-t	2. Guten morgen	2. Buenos días
3.	3. Guten tag	3. Buenas tardes
4.	4. Guten abend	4. Buenas noches
5. hah-bah-ri	5. Wie geht's?	5. ¿Como estás?
6.	6. gut	6. Bien
7.	7. danke	7. Gracias
8.	8. tschüss	8. Hasta luego
9.	9. bitte	9. Por favor
10. Kaw he-re	10. auf Wiedersehen	10. Adiós
	1. mein/sein/ihr Vater	1. mi/su padre
	2. meine/seine/ihre Mutter	2. me/su madre
	3. meine/seine/ihre Schwester	3. mi/su hermana
	4. mein/sein/ihr Bruder	4. mi/su hermano
	5. mein/sein/ihr Onkel	5. mi/su tío
	6. meine/seine/ihre Tante	6. mi/su tía
	7. meine/seine/ihre Grossmutter	7. mi/su abuela
	8. mein/sein/ihr Grossvater	8. mi/su abuelo

WORDS AND PHRASES FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
OCCUPATIONS	SIOUX	JAPAN
1. student		1. seito
2. teacher		2. sensei
3. engineer		3. koogakushi
4. salesman		4. uriko
5. doctor		5. isha
6. dentist		6. haisha
7. factory worker		7. kooba
8. police officer		8. keisatsu
9. secretary		9. hisho
10. office worker		10. jimuin
My (relative) is a (occupation).		Watakushi (shinseki) ni ___________ ga imasu.
BODY PARTS		
1. head	1. nata	1. atama
2. eyes	2. ista	2. me
3. ears	3. nuge	3. mimi
4. nose	4. pasu	4. hana
5. mouth	5. iki	5. kuchi
6. arm	6. isto	6. ude
7. leg	7. hu	7. ashi (general term)
8. hand	8. nape	8. te
9. foot	9. siha	9. ashi (general term)
10. finger	10. napekin	10. yubi
What's the matter with you?		Dōōshimashita ka.
My ________ hurts.		Watakushi no __________ga itamimasu.

WORDS AND PHRASES FROM MANY CULTURES

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SWAHILI	GERMANY	SPAIN
	1. Schüler/Schülerin	1. alumno/alumna
	2. Lehrer/Lehrerin	2. maestro/maestra
	3. Ingenieur	3. ingeniero/ingeniera
	4. Verkäufer/Verkäuferin	4. vendedor/vendedora
	5. Arzt/Ärztin	5. doctor/doctora
	6. Zahnarzt/Zahnärztin	6. dentista
	7. Fabrikarbeiter/Fabrikarbeiterin	7. trabajador/trabajadora en una fábrica
	8. Polizist/Polizistin	8. policía
	9. Sekretär/Sekretärin	9. secretario/secrateria
	10. Buchhalter/Buchhalterin	10. trabajador/trabajadora en una oficina
	Mein Vater is Lehrer. Meine Tante ist Ärztin.	Mi ____________ es __________.
1. kichwa	1. Der Kopf	1. la cabeza
2. macho	2. Das Auge, Die Augen	2. los ojos
3. masikio	3. Das Ohr, Die Ohren	3. las orejas
4. pua	4. Die Nase	4. la nariz
5. kinywa	5. Der Mund (die Zunge, die Lippe(n))	5. la boca
6. mkono	6. Der Arm	6. el brazo
7. mguu	7. das Bein	7. la pierna
8. mkono	8. die Hand	8. la mano
9. mguu	9. der Fuss	9. el pie
10. kidole	10. der Finger	10. el dedo
		Que te pasa?
		Me duele la cabeza. Me duelen los ojos.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
DAYS		JAPAN
1. Sunday		1. nichiyōobi
2. Monday		2. getsuyōobi
3. Tuesday		3. kayōobi
4. Wednesday		4. suiyōobi
5. Thursday		5. mokuyōobi
6. Friday		6. kinyōobi
7. Saturday		7. doyōobi
What day is today?		Kiyōō wa nanyōobi desu ka.
Today is May 11.		Kiyōō wa gogatsu juunichi.
MONTHS		
1. January		1. ichigatsu
2. February		2. nigatsu
3. March		3. sangatsu
4. April		4. shigatsu
5. May		5. gogatsu
6. June		6. rokugatsu
7. July		7. shichigatsu
8. August		8. hachigatsu
9. September		9. kugatsu
10. October		10. juugatsu
11. November		11. juuichigatsu
12. December		12. juunigatsu
What month is it?		Kiyōō wa nan gatsu desu ka.
It's May.		Kiyōō wa gogatsu desu.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SWAHILI	GERMANY	SPAIN
1. jumapili	1. Sonntag	1. (el) domingo
2. jumatatu	2. Montag	2. (el) lunes
3. jumanne	3. Dienstag	3. (el) martes
4. jumataano	4. Mittwoch	4. (el) miércoles
5. alhamisi	5. Donnerstag	5. (el) jueves
6. ijumaa	6. Freitag	6. (el) viernes
7. jumamosi	7. Samstag	7. (el) sábado
	Welcher Tag der Woche ist heute?	¿Qué día es hoy?
	1. Januar	1. enero
	2. Februar	2. febrero
	3. Marz	3. marzo
	4. April	4. abril
	5. Mai	5. mayo
	6. Juni	6. junio
	7. Juli	7. julio
	8. August	8. agosto
	9. September	9. septiembre
	10. Oktober	10. octubre
	11. November	11. noviembre
	12. Dezember	12. diciembre

WORDS AND PHRASES FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
HOLIDAYS	SIOUX	JAPAN
1. Thanksgiving		1. Kanchasai
2. Independence Day		2. Dokuritsusai
3. Memorial Day		3. Sookon
4. Columbus Day		4. Korunbasu dei
5. The first day of school		5.
6. Veterans Day		6. Betoran dei
7. The first day of spring		7. Risshun
8. Lincoln's Birthday		8. Rincan no tanjoobi
9. The first day of summer		9. Shoka
10. The first day of winter		10. Tooji
COLORS		
1. red	1. jha, sila, luta	1. akai iro
2. yellow	2. zizi	2. hi iro
3. blue	3. toe	3. aoi iro
4. green	4. tow	4. midori iro
5. orange	5.	5. daichi iro
6. brown	6. ge	6. cha iro
7. black	7. sapa	7. kuroi
8. white	8. ska	8. shiroi
9. gray	9. gopa	9. hai iro
What color is it?		Nan no iro desu ka (or) Nani iro desu ka.
the flag		hata

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SWAHILI	GERMANY	SPAIN
	1. das Dankfest	1. el día de acción de gracias
	2. Unabhängigkeitstag	2. el día de la independencia
	3. Gedächtnistag	3. el día de la conmemoración
	4. Kolumbustag	4. el día de la raza
	5. der erste Tag der Schule	5. el primer día de la escuela
	6. Veteranentag	6. el día de los veteranos
	7. der erste Tag des Frühlings	7. el primer día de la primavera
	8. Lincoln's Geburtstag	8. el cumpleaños de Lincoln
	9. der erste Tag des Sommer	9. el primer día de verano
	10. der erste Tag des Winters	10. el primer día del invierno
1. ekundu	1. rot	1. rojo/roja
2. a kimanjano	2. gelb	2. amarillo/amarilla
3. a kibluu	3. blau	3. azul
4. kijank kibichi	4. grün	4. verde
5. a rabgu ya nacgyygwa	5. orange	5. anaranjado/anaranjada
6. ekundu	6. braun	6. moreno, color de café
7. eusi	7. schwarz	7. negro/negra
8. eupe	8. weiss	8. blanco/blanca
9. a kijivu	9. grau	9. gris
	Welche Farbe hat ______?	¿De qué color es ______?
	die Fahne	la bandera

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
COLORS (continued)	SIOUX	JAPAN
the chalk		choku
the pencil		empitsu
It's __(color)__.		__(color)__ desu.
NUMBERS		
1. one	1. wanji	1. ichi
2. two	2. nunpa	2. ni
3. three	3. yamni	3. san
4. four	4. topa	4. shi
5. five	5. zaptan	5. go
6. six	6. sakpa	6. roku
7. seven	7. sakowin	7. shichi
8. eight	8. saglogan	8. hachi
9. nine	9. napciyunka	9. ku
10. ten	10. wikcemna	10. juu
11. eleven	11. wikcemna ake wanji	11. juu ichi
12. twelve	12. wikcemna ake nunpa	12. juu ni
13. thirteen	13. wikcemna ake yamni	13. juu san
14. fourteen	14. wikcemna ake topa	14. juu shi
15. fifteen	15. wikcemna ake zaptan	15. juu go
16. sixteen	16. wikcemna ake sakpa	16. juu roku
17. seventeen	17. wikcemna ake sakowin	17. juu shichi
18. eighteen	18. wikcemna ake saglogan	18. juu hachi
19. nineteen	19. wikcemna ake napciyunka	19. juu ku
20. twenty	20. wikcemna nunpa	20. ni juu
How old are you?		Anata wa nan sei deus ka.
I'm _____ years old.		Watakushi wa _____ sai desu.
When's your birthday?		Anata no tanjoobi wa itsu desu ka.

WORDS AND PHRASES FROM MANY CULTURES

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SWAHILI	GERMANY	SPAIN
	die Kreide	la tiza
	der Bleistift	el lápiz
	__________ist ________oder_____.	Es de________; o_____,_____,___.
1. -moja	1. eins	1. uno
2. -bili; -wili	2. zwei	2. dos
3. -tatu	3. drei	3. tres
4. -ne	4. vier	4. cuatro
5. -taano	5. fünf	5. cinco
6. sita	6. sechs	6. seis
7. saba	7. sieben	7. siete
8. nane	8. acht	8. ocho
9. tisa	9. neun	9. nueve
10. kumi	10. zehn	10. diez
11. kumi na -moja	11. elf	11. once
12. kumi na -bili (-wili)	12. zwölf	12. doce
13. kumi na -tatu	13. dreizehn	13. trece
14. kumi na -ne	14. vierzehn	14. catorce
15. kumi na taano	15. funfzehn	15. quince
16. kumi na sita	16. sechzehn	16. diez y seis
17. kumi na saba	17. siebzehn	17. diez y siete
18. jumi na nane	18. achtzehn	18. diez y ocho
19. kumi na tisa	19. neunzehn	19. diez y nueve
20. ishirini	20. zwanzig	20. veinte
	Wie alt bist du?	¿Cuántos años tienes?
	Ich bin (elf) Jahre alt.	Tengo ______ años.
	Wann hast du Geburstag?	¿Cuándo es tu cumpleaños?

WORDS AND PHRASES FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
NUMBERS (continued)	SIOUX	JAPAN
July 4.		Shigatsu nanuka.
How much is 3+5?		Sa to gogo wo tashitara ikutsu desu ka.
How much is 4x5?		Shi to go wo kakesuto ikutsu desu ka.
How much is 12-7?		Juu ni kara shichi wo hikoto ikutsu desu ka.
How much is 16÷8?		Juu roko wo hachi de waruto ikutsu desu ka.
Where do you live?		Anata no juushoo wa nan desu ka.
12345 Main St./Ave./ Rd./ Blvd.		
What is your telephone number?		Anata no denwa bango wa nan desu ka.
625-6404		
CLASSROOM ITEMS		
1. desk (teacher's)		1. sensei no tsujue
2. desk (pupil's)		2. seito no tsukue
3. table		3. teburu
4. window		4. mado
5. door		5. to
6. flag		6. hata
7. chalkboard		7. kokuban
8. chalk		8. choku
9, pencil		9. empitsu
10. ballpoint pen		10. boorupen

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SWAHILI	GERMANY	SPAIN
	Am vierten Juli.	El cuatro de julio.
	Wieviel ist drei und fünf?	¿Cuántos son tres y cinco?
	Wieviel ist vier mal fünf?	¿Cuántos son cuatro por cinco?
	Wievel ist zwölf weniger sieben?	¿Cuántos son doce menos siete?
	Wieviel ist sechzehn geteilt durch acht?	¿Cuántos son diez y seis dividido por ocho?
	Wo wohnst du?	¿Donde vives tu?
	Hauptstrasse 12345 (Main St.) Weg (Ave./Rd.)/Boulevard	12345 la Calle Mayor (Principal) la Avenida, el Camino, el Bulevar
	Was ist deine Telefonnummer?	
	1. der Schreibtisch	1. el escritorio
	2. das Pult	2. el pupitre
	3. der Tisch	3. la mesa
	4. das Fenster	4. la ventana
	5. die Tür	5. la puerta
	6. die Fahne	6. la bandera
	7. die Wandtafel	7. la pizarra
	8. die Kreide	8. la tiza
	9. der Bleistift	9. el lápiz
	10. der Kugelschreiber	10. el bolígrafo

WORDS AND PHRASES FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CLOTHING	SIOUX	JAPAN
1. shirt		1. shatsu
2. blouse		2. burausu
3. skirt		3. sukato
4. dress		4. doresu
5. trousers		5. pantalon
6. sweater		6. seetaa
7. t-shirt		7. teishatsu
8. socks		8. kutsushita
9. shoes		9. kutsu
10. jacket		10. uwagi
NATIONALITIES		
1. Japanese		1. nihonjin
2. German		2. doitsujin
3. French		3. furansujin
4. Spanish		4. isupaniajin
5. American		5. americajin
GREETINGS	HOPI	PHILIPPINES
1. Hello	1. loloma (good health)	1. Kumustá kayo
2. Good morning	2.	2. magandáng umaga
3. Good afternoon	3.	3. magandáng hapon
4. Good evening	4.	4. magandáng gabí
5. How are you?	5.	5. kumustá kayo
6. Fine	6.	6. Nabutí naman
7. Thank you	7. Kwakwah (masculine) askwali (fem.)	7. Salamat
8. So long	8.	8. Paalam
9. Please	9. haw (I beg you)	9. Paki (Prefix paki attached to verb: as in pakisali)
10. Goodbye	10.	10. Paalám na

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WORDS AND PHRASES FROM MANY CULTURES

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SWAHILI	GERMANY	SPAIN
	1. das Hemd	1. la camisa
	2. die Bluse	2. la blusa
	3. der Rock	3. la falda
	4. das Kleid	4. el vestido
	5. die Hose	5. los pantalones
	6. der Pullover (der Sweater)	6. el suéter
	7. das T-Hemd	7. la camiseta
	8. die Socken	8. los calcetines
	9. die Schuhe	9. los zapatos
	10. die Jacke	10. la chaqueta
	1. Japanisch	
	2. Deutsch	
	3. Franzosisch	
	4. Spanisch	
	5. Amerikanisch	
NIGERIA (IGBO or IBO)	FRANCE	
1. kedu	1. bonjour	
2. isalachi	2. bonjour	
3.	3.	
4.	4. bon soir	
5. kedu ka imelu	5. comment vas-tu?	
6.	6. très bien	
7. ndeewo or imeela	7. merci	
8.	8. à bientôt	
9. biko	9. s'il vous plaît	
10. naagboo	10. au revoir	

WORDS AND PHRASES FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
FAMILY MEMBERS		PHILIPPINES
1. my/his/her father		1. aking/kanyang-ama
2. my/his/her mother		2. aking/kanyang ina
3. my/his/her sister		3. aking/kanyang kapatid na babae
4. my/his/her brother		4. aking/kanyang kapatid na lalaki
5. my/his/her uncle		5. aking/kanyang tio
6. my/his/her aunt		6. aking/kanyang tia
7. my/his/her grandmother		7. aking lola; kanyang lola
8. my/his/her grandfather		8. aking lolo; kanyang lolo
OCCUPATIONS		
1. student		1. magaaral
2. teacher		2. guro
3. engineer		3. inheniero
4. salesperson		4. ahente
5. doctor		5. doktor
6. dentist		6. dentista
7. factory worker		7. trabahador sa pagawaan
8. police officer		8. pulis
9. secretary		9. kalihim
10. office worker		10. manggagawa sa oficina
My (relative) is a (occupation.		Ang aking (kamag-anak) ay __________.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	FRANCE (continued) 1. mon/son père 2. ma/sa mère 3. ma/sa soeur 4. mon/son frère 5. mon/son oncle 6. ma/sa tante 7. ma/sa grand-mère 8. mon/son grand-père 1. étudiant(e)* 2. maître, professeur 3. ingénieur 4. vendeur, vendeuse 5. docteur, médecin 6. dentiste 7. ouvrier d'usine 8. agent de police 9. secrétaire 10. employé(e)* *The "e" is added for the feminine form.	

WORDS AND PHRASES FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
BODY PARTS		PHILIPPINES
1. head		1. ulo
2. eyes		2. mata
3. ears		3. tainga
4. nose		4. ilong
5. mouth		5. bibig
6. arm		6. bisig
7. leg		7. binti
8. hand		8. kamay
9. foot		9. paa
10. finger		10. daliri
What's the matter with you?		Anong nangyayari sa iyo.
My (foot) hurts.		Masakit ang (paa) ko.
DAYS		
1. Sunday		1. Linggo
2. Monday		2. Lunes
3. Tuesday		3. Martes
4. Wednesday		4. Miercoles
5. Thursday		5. Huebes
6. Friday		6. Biernes
7. Saturday		7. Sabado
What day is today?		Anong aran ngayen?
MONTHS		
1. January		1. Enero
2. February		2. Febrero
3. March		3. Marso
4. April		4. Abril

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	FRANCE (continued) 1. la tête 2. les yeux 3. les oreilles 4. le nez 5. la bouche 6. le bras 7. la jambe 8. la main 9. le pied 10. le doigt Qu'est-ce qu'il y a? J'ai mal à/au/aux_________. 1. dimanche 2. lundi 3. mardi 4. mercredi 5. jeudi 6. vendredi 7. samedi 1. janvier 2. février 3. mars 4. avril	

WORDS AND PHRASES FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
MONTHS (continued)		PHILIPPINES
5. May		5. Mayo
6. June		6. Hunyo
7. July		7. Hulyo
8. August		8. Agosto
9. September		9. Septiembre
10. October		10. Oktobre
11. November		11. Noviembre
12. December		12. Deciembre
In what month is		Sa anong buan ang ____________
Thanksgiving?		Araw ng Pasasalamat?
Independence Day?		Araw ng Pagsasarili?
Memorial Day?		
Columbus Day?		
Veterans Day?		Araw ng mga Beterano?
The first day of school?		Ang unang araw ng escuela?
The first day of spring?		
Lincoln's birthday?		Ang kaarawan ni Lincoln?
The first day of summer?		Ang unang araw ng tag-init?
The first day of winter?		Ang unang araw ng tag-ulan?

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	FRANCE (continued) 5. mai 6. juin 7. juillet 8. août 9. septembre 10. octobre 11. novembre 12. décembre Quant est __________ le Jour des Actions de grâce? la fête de l'indépendance? la journée du Souvenier? l'anniversaire de la découverte de l'Amerique par Christoff Colomb? la journée des Vétérans de guerre? le jour de la rentrée des classes? le premier jour du printemps? l'anniversaire d'Abraham Lincoln? le premier jour de l'éte? le premier jour de l'hiver?	

WORDS AND PHRASES FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
COLORS		PHILIPPINES
1. red		1. pula
2. yellow		2. dilan
3. blue		3. azul
4. green		4. verde
5. orange		5. alandan
6. brown		6. cafe
7. black		7. itim
8. white		8. puti
9. gray		9. kulay abo
What color is		Anong kulay ang
the flag?		bandila?
the chalk?		tisa?
the pencil?		lapiz?
It's ____; or ____, ____, ____.		Puti, azul ____.
CLASSROOM ITEMS		
1. desk (teacher's)		1. hapag
2. desk (pupil's)		2. silya
3. table		3. hapag (la mesa)
4. window		4. bintana
5. door		5. pinto
6. flag		6. bandila
7. chalkboard		7. pizzara
8. chalk		8. tisa
9. pencil		9. lapiz
10. ball-point pen		10. pluma

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	FRANCE (continued) 1. rouge 2. jaune 3. bleu 4. vert 5. orange 6. brun 7. noir 8. blanc 9. gris De quelle couleur est...... le drapeau américain? la craie? le crayon? Il/elle est _____; ou _____, _____, _______. 1. bureau 2. pupitre 3. table 4. fenêtre 5. porte 6. drapeau 7. tableau 8. craie 9. crayon 10. stylo-bille	

WORDS AND PHRASES FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CLOTHING		PHILIPPINES
1. shirt		1. polo
2. blouse		2. blusa
3. skirt		3. palda
4. dress		4. damit
5. trousers		5. pantalon
6. sweater		6. panglamig
7. t-shirt		7. kamiseta
8. socks		8. medias
9. shoes		9. sapatos
10. jacket		10. "jacket" (americana)
NUMBERS		
1. one		1. isa
2. two		2. dalawa
3. three		3. tatlo
4. four		4. apat
5. five		5. lima
6. six		6. anim
7. seven		7. pito
8. eight		8. walo
9. nine		9. siyam
10. ten		10. sampu
11. eleven		11. labing-isa
12. twelve		12. labingdalawa
13. thirteen		13. labingtatlo
14. fourteen		14. labing-apat
15. fifteen		15. labinglima
16. sixteen		16. labing-anim
17. seventeen		17. labingpito
18. eighteen		18. labingwalo
19. nineteen		19. labingsiyam
20. twenty		20. dalawampu

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	FRANCE (continued)	
	1. chemise	
	2. blouse	
	3. jupe	
	4. robe	
	5. pantalon	
	6. chandail	
	7. maillot	
	8. chausettes	
	9. souliers	
	10. jaquette/blouson	
	1. un	
	2. deux	
	3. trois	
	4. quatre	
	5. cinq	
	6. six	
	7. sept	
	8. huit	
	9. neuf	
	10. dix	
	11. onze	
	12. douze	
	13. treize	
	14. quatorze	
	15. quinze	
	16. seize	
	17. dix-sept	
	18. dix-huit	590
	19. dix-neuf	
589	20. vingt	

WORDS AND PHRASES FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
NUMBERS (continued)		PHILIPPINES
How much is 3+5?		Ilan ang tatlo at lima?
How much is 4x5?		Ilan ang limang beses na apat?
How much is 12-7?		Ilan ang malitira Kung ang pito ay inalis sa labindalawa?
How much is 16÷8?		Ano ang kilong hung ang labing-anim ay hatun so walo.
Where do you live?		Saan ka nakacira?
12345 Main St./Ave./Rd./Blvd.		12345 Calle/Blvd.
What is your telephone number?		Ano ang telephono mo?
384-5791		384-5791
How old are you?		Ilan taon ka?
I'm _____ years old.		Ako ay __________ taorn.
When's your birthday?		Kailan ang iyng kaarawan?
July 4.		Sa Julio 4.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	FRANCE (continued)	
	Combien font trois plus cinq?	
	Combien font quatre fois cinq?	
	Combien font gouze moins sept?	
	Combien est sieze divise par huit?	
	Où habitez-vous?	
	12345 Rue/Avenue/Boulevard ___________.	
	Quel est votre numero de téléphone?	
	384-5791	
	Quel âge avez-vous?	
	J'ai _______ ans.	
	Quand est votre anniversaire?	
	Le quatre juillet.	

WORDS AND PHRASES FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
GREETINGS		CHINA (Mandarin Chinese)
1. Hello		1. Hā-loú; wéi; weih
2. Good morning		2. Jóu-shan; zǎo
3. Good afternoon		3.
4. Good evening		4. wǎn ān
5. How are you?		5. Nǐ hǎo ma?
6. Fine		6. Hǎo
7. Thank you		7. Shiè shiè
8. So long		8. Zài jeǹ
9. Please		9. Ching
10. Goodbye		10. Zaì jeǹ
FAMILY MEMBERS		
1. my/his/her father		1. wǒda/tāda/tāda fù chin (bàba)
2. my/his/her mother		2. wǒda/tāda/tāda m̌u chin̄ (māma)
3. my/his/her sister		3. wǒda/tāda/tāda jiě jie (older) " " " mèimei (younger)
4. my/his/her brother		4. " " " gōgo (older) " " " dìdi (younger)
5. my/his/her uncle		5. " " " jiùfu
6. my/his/her aunt		6. " " " jiùmu
7. my/his/her grandmother		7. " " " zóomǔ
8. my/his/her grandfather		8. " " " zǒofù

WORDS AND PHRASES FROM MANY CULTURES

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE

WORDS AND PHRASES FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
OCCUPATIONS		CHINA (Mandarin Chinese)
1. student		1. shoóehshēn
2. teacher		2. shēnshēn
3. engineer		3. goōnchéngshr̄
4. salesperson		4. shōuwhùoyuán
5. doctor		5. yeēshēng
6. dentist		6. yáyeē
7. factory worker		7. goōnrén
8. police officer		8. jiňg chá
9. secretary		9. mì shū
10. office worker		10. shr̀woòyúan
My (relative) is a (occupation).		Wǒo dà chiňchì shì ______________.
BODY PARTS		
1. head		1. toú
2. eyes		2. yeňjińg
3. ears		3. ařtóu
4. nose		4. bízoo
5. mouth		5. zǔi
6. arm		6. shǒubeì
7. leg		7. tǒoy
8. hand		8. shǒu
9. foot		9. jiǎo
10. finger		10. shǒu jí
11. stomach		11. doòza
What's the matter (with you)?		Ni zenma la?
My _______ hurts.		Wo _________toòng.

WORDS AND PHRASES FROM MANY CULTURES

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE

WORDS AND PHRASES FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
DAYS		**CHINA** (Mandarin Chinese)
1. Sunday		1. lǐbàì tēn
2. Monday		2. lǐbàì yī
3. Tuesday		3. lǐbàì ar̀
4. Wednesday		4. lǐbàì sān
5. Thursday		5. lǐbàì sùe
6. Friday		6. lǐbàì wǒo
7. Saturday		7. lǐbàì leẁ
What day is today?		Jinten shr lǐbàì ji?
MONTHS		
1. January		1. A yī yùe
2. February		2. A ar̀ yùe
3. March		3. A sān yùe
4. April		4. A sùe yùe
5. May		5. A wǒo yùe
6. June		6. A liǔ yùe
7. July		7. A chī yùe
8. August		8. A bā yùe
9. September		9. A jěw yùe
10. October		10. A shŕ yùe
11. November		11. A shŕ yi yue
12. December		12. A shŕ ar̀ yue
In what month is ________________?		________________zai jiyue?
Thanksgiving		gaň-en̄ jié
Independence Day		Doólì jinen rè
Memorial Day		Jun̄e rén jié

WORDS AND PHRASES FROM MANY CULTURES

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
MONTHS (continued)		CHINA (Mandarin Chinese)
Columbus Day		Columbus r̀e
Veterans Day		Juńe rén jinen r̀e
The first day of school		kai shué di ȳi re
The first day of spring		choōn tén diyi re
Lincoln's birthday		Lincoln da shenre
The first day of summer		shia ten di yi re
The first day of winter		doōnten di yire
COLORS		
1. red		1. hoón sè
2. yellow		2. huáng sè
3. blue		3. lań sè
4. green		4. leẁ sè
5. orange		5. doǹg sè
6. brown		6. joōng sè
7. black		7. heī sè
8. white		8. bái sè
9. gray		9. huī sè
What color is		Je __________ shr̀ shénma yénsa?
the flag?		guóchi
the chalk?		feňbǐ
the pencil?		chīenbǐ

WORDS AND PHRASES FROM MANY CULTURES

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE

WORDS AND PHRASES FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CLASSROOM ITEMS		CHINA (Mandarin Chinese)
1. desk (teacher's)		1. (laǒsh̄rda) juoza
2. desk (pupil's)		2. (shóo-eh-shēnda) jūoza
3. table		3. jūoza
4. window		4. chuānghoo
5. men		5. men
6. flag		6. guóchí
7. chalkboard		7. heībǎn
8. chalk		8. feňbǐ
9. pencil		9. chēnbǐ
10. ball-point pen		10. yueńzoǒbǐ
CLOTHING		
1. shirt		1. chènshān
2. blouse		2. shang̀ yī
3. skirt		3. choón za
4. dress		4. chańg chóon za
5. trousers		5. koòza
6. sweater		6. máoyi
7. t-shirt		7. "T" shirt
8. socks		8. wàza
9. shoes		9. shié
10. jacket		10. wàitaò
NUMBERS		
1. one		1. ȳi
2. two		2. ar̀
3. three		3. sán
4. four		4. suè
5. five		5. wǒo
6. six		6. leẁ
7. seven		7. chī

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WORDS AND PHRASES FROM MANY CULTURES

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
NUMBERS (continued)		CHINA (Mandarin Chinese)
8. eight		8. bā
9. nine		9. jěw
10. ten		10. sh́r
11. eleven		11. shŕyī
12. twelve		12. shŕar̀
13. thirteen		13. shrsan
14. fourteen		14. shrsue
15. fifteen		15. shrwoo
16. sixteen		16. shrlew
17. seventeen		17. shrchi
18. eighteen		18. shrba
19. nineteen		19. shrjew̌
20. twenty		20. ar̀shŕ
How much is 3+5?		Sań jia wǒo sh̀r dōushǎo?
How much is 4x5?		Sùe chéng wǒo sh̀r doūshǎo?
How much is 12-7?		Shŕar̀ jieň chī sh̀r doūshǎo?
How much is 16÷8?		Shŕleẁ chóo bá sh̀r doūsháo?
Where do you live?		Nǐ jù zài nǎli?
12345 Main St./Ave. / Rd./ Blvd.		Wǒ jù zài ____ jie _____ haò.
What is your telephone number?		Nǐda dìenhua hàom̌a na?
384-5791		San-ba-sue woo-chi-jew-yi.
How old are you?		Nǐ jińnén jǐsùi?
I'm _______ old.		Wǒ jin̄nén _____sùi.
When's your birthday?		Shŕma shŕhoù shr̀ nǐda shénre?
July 4.		Chīyuè suè re.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE

TRADITIONAL CELEBRATIONS

BACKGROUND

Every society has its festivals--religious, seasonal, and national celebrations. Although they may vary from country to country in name and in manner of observance, they share in spirit and they often celebrate the same serious or joyous occasions. Certain religious holidays, for example, are celebrated by Jewish people, regardless of where they live.

A festival is the gathering together of people in a community to celebrate a special event. Set aside from all other days or weeks in the calendar, it may be a holiday, for relaxation and a measure of freedom from work, or it may be a time of ceremony, for the observance of traditional rituals and customs. There may be processions, wearing of costumes, feasts, dancing, singing, and merriment.

The celebration of festivals and holidays is one of the many common activities that unite peoples and provide continuity of cultural attitudes. In this way, a community gives public expression to emotions of pride, thanksgiving, joy, and devotion. Many customs practiced today had their origins when earlier people worshipped objects and phenomena they could not understand. Ancient folk bowed to the sun because it gave them light and warmth. The moon, earth, trees, and the sea were gods to be appeased or adored. The harvest festival, for example, stems from the long-ago custom of offering the first grains and fruits to the gods.

As holiday observances developed, many symbols came to be associated with them even though their origins and significance were forgotten. Such practices as serving ceremonial cakes, lighting candles, singing carols, and building bonfires represent a curious blending of religious and pre-religious traditions. These have been variously interpreted in each country. Many customs in the United States are based upon those of England and other European countries, while some have other origins.

Most people in this country, regardless of ethnic and cultural differences, now dress similarly for everyday activities. On holidays and ceremonial occasions, however, they often wear articles of dress that were traditional among their ancestors. Children may know or have access at home to ethnic costumes, althought of course they should not be asked to wear them at school unless they wish to do so.

Festivals have an important role in the pluralistic United States. They offer opportunities to search out the observances and customs that the original groups had or brought with them to this country. They give each of us a chance for self-expression and communication with others through speech, music, dancing, singing, games, and classic literature and lore from all parts of the world. The serving of ethnic foods is well accepted as one way to share a continuing interest in our multicultural heritage.

Celebrations listed in this section have universal themes, offer a link with the past, and are adaptable to school use.

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NOTE: See various UNICEF materials, including wall calendar. Also note United Nations Festival Figures (cardboard figures in costumes of many countries), avaiable at United Nations Association stores.

GOAL

To develop awareness and understanding of the significance of festivals and observances in the cultural life of diverse ethnic groups.

SAMPLE OBJECTIVES

1. The learner will participate in activities at one or more ethnic festivals or observances.
2. The learner will demonstrate a knowledge of two or more universal themes celebrated in the observances of several ethnic groups.
3. The learner will complete an art or craft project or compose a story reflecting his/her understanding of the symbolism of costumes.

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CELEBRATIONS AND HOLIDAYS September	UNITED STATES 24: American Indian Day (usually the fourth Friday in September). See grid reference, p. 349	NORTH VIETNAM 2: National Day CHINESE AMERICAN 5: Commemoration of completion of the railroad between Los Angeles and San Francisco. See grid reference, p. 350 8: Moon Festival KOREA 8: Chusokral/Paredi Chusok or Thanksgiving Day (varies with the lunar calendar); the first day of the eighth month NORTH KOREA 9: National Founding Day VIETNAMESE AMERICAN Mid-Autumn Festival. Usually second week in September (varies with the lunar calendar); 15th day of the eighth lunar month. See grid reference, p. 350 MALAYSIA 16: National Day

BLACK AMERICAN HERITAGE

ETHOPIA

Between the 8th and 12th day: St. John's Day, called Keddus Yohannes or Addis Amat, marks the beginning of the New Year. 17 days after St. John's Day is Maskal, or the Feast of the Holy Cross, the most solemn occasion of the year.
See grid reference, p. 349

MALI

20: Mali Republic Day

BOTSWANA

30: National Day

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

UNITED STATES

First Monday in September is Labor Day.
See grid reference, p. 351

9: Admission Day (California)

17: Constitution Day; adoption of Constitution in 1787.
Citizenship Day
See grid reference, p. 351

25: Balboa discovered the Pacific Ocean (1475-1517).

Jewish New Year. Rosh Hashana. (Date varies each year with the Jewish calendar.)
See grid reference, p. 351

BULGARIA

14: National Day

GREEK-AMERICAN

14: Greek New Year

MALTA

21: Malta National Day

YEMEN

26: Yemen National Day

HISPANIC AMERICAN HERITAGE

BRAZIL

7: National Day

NICARAGUA; HONDURAS; COSTA RICA; GUATEMALA; EL SALVADOR

15: National Day

MEXICO

16: Commemoration of Mexican Independence of 1810.
See grid reference, p. 352

28: Juan Rodriquez Cabrillo Day

CHILE

18: National Day

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CELEBRATIONS AND HOLIDAYS September (continued)		JAPANESE AMERICAN Aki Matsuri (Autumn Festival). Held in the middle of September. See grid reference, p. 350
October	CUPENO (American Indian) 4: Feast Day of St. Francis of Assisi See grid reference, p. 352 UNITED STATES 10-16: American Indian Awareness Week (Recently proclaimed in Los Angeles by Mayor Bradley.)	CHINA 1 & 2: People's Republic of China National Days 10: Republic of China National Day/ Double Ten Festival 15: Chung Yang Festival SAMOAN AMERICAN The second Sunday in October: Children's White Sunday. See grid reference, p. 353 VIETNAM 15th day of the eighth month in the lunar calendar (September or October). Mid Autumn Festival SOUTH VIETNAM 26: Republic Day KOREA 1: Armed Forces Day 3: National Foundation Day See grid reference, p. 353 9: Hangul (Korean Alphabet Day) See grid reference, p.

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
NIGERIA 1: National Day	UNITED STATES 1: Child Health Day 5: Jewish Holy Day/Yom Kippur (Day of Atonement) 11: Jewish Holy Day/Sukkoth (Feast of Tabernacles) (Date varies) 12: Columbus Day See grid reference, p. 354 24: United Nations Day See grid reference, p. 354 31: Halloween UNICEF Day	MEXICO 12: El Dia de la Raza; also called Dia de la Hispanidad
LESOTHO 4: Lesotho (Basutoland) National Day	GERMANY Oktoberfest (Usually second week of the month.) See grid reference, p. 355	
UGANDA 9: National Day		
TRINIDAD 12: Carnival Time in Trinidad See grid reference, p. 353		
KWANZA 12: Feast/Harvest Celebration See grid reference, p. 353		

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CELEBRATIONS AND HOLIDAYS November	KIOWA 11: Kiowan Ton-Kon-Ko See grid reference, p.	CAMBODIA 9: National Day PHILIPPINES, THE 1 & 2: All Saints' Day (Filipino "Halloween") 14: Freedom for Philippines in 1935 JAPAN 15: Shi-Chi-Go-San (Seven, Five, Three Festival) See grid reference, p. 356 INDIA 1: Diwali Festival See grid reference, p. 356 Autumn: Feast of Flowers See grid reference, p. 356 THAILAND Loy Krathong - Festival of Floating Leaf Cups

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	RUSSIA 7: Revolution Day in Soviet Union ENGLAND 5: Guy Fawkes Day MONACO 19: Monaco National Day ALBANIA 20: Liberation Day LEBANON 22: National Day UNITED STATES 11: Veteran's Day Thanksgiving Day (fourth Thursday of November) YUGOSLAVIA 29 & 30: Republic Days	MEXICAN AMERICAN 1: All Saints' Day/All Souls' Day See grid reference, p. 355 MEXICO Wimakwari (Green Squash) Festival See grid reference, p. 355

TRADITIONAL CELEBRATIONS

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CELEBRATIONS AND HOLIDAYS December		THAILAND 5: Majesty's Birthday in Thailand CHINESE AMERICAN 22: Winter Festival (Date varies with lunar calendar.) PHILIPPINES, THE 8: Feast of the Immaculate Conception 30: Rizal Day INDIA 27: Bharat Milap Festival See grid reference, p. 359
January	CHEROKEE 1: New Year's Day See grid reference, p. 364	JAPANESE AMERICAN 1: O-Sho-Gatsu (New Year Celebration) See grid reference, p. 362 KOREAN AMERICAN 1: Seh Hey (New Year Celebration) See grid reference, p. 364 WESTERN SAMOA 1: National Day BURMA 4: National Day

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
TANZANIA 9: National Day UPPER VOLTA 11: Republic Day KENYA 12: National Day NIGERIA 18: Republic Day	FINLAND 6: National Day EUROPE 25: St. Nicholas Day UNITED STATES 7: Pear Harbor Day (Pearl Harbor attacked in 1941.) 25: Christmas Day See grid reference, p. 359	MEXICAN AMERICAN 8: Feast of the Immaculate Conception 16 through 24: Christmas Festivities begin and continue until Christmas Eve. These Christmas celebrations are known as *Posadas*. See grid reference, p. 357
SUDAN 1: National Day HAITI 1: National Day CHAD 11: National Day	UNITED STATES 1: New Year's Day See grid reference, p. 364 15: Birthday of Martin Luther King, Jr. 20: Inauguration of the President of the United States. (Occurs every four years.) RUSSIA New Year's Celebration See grid reference, p. 365	MEXICO 1: New Year's Holiday See grid reference, p. 365 PERU 6: The Day of the Kings (Three Wise Kings; Epiphany)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CELEBRATIONS AND HOLIDAYS January (continued)		SRI LANKA (CEYLON) 14: Thai Pongal Day (Sun God Festival) KOREA 15: Korean Five Grain Day INDIA 26: Indian Republic Day
February		JAPAN 3: Setsubun (Bean Throwing Festival) PHILIPPINES, THE 8: Philippine Constitution Day CHINESE AMERICAN 10-11: Feast of Lanterns 17: Chinese New Year (Date varies with the Chinese lunar calendar.) See grid reference, p. 366 VIETNAM 17: Tet (Vietnam New Year) (Date varies with the lunar calendar.) See grid reference, p. 367 SRI LANKA (CEYLON) 4: National Day

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
UNITED STATES Second week: Black History Week **GAMBIA** 18: National Day	**UNITED STATES** 8: Boy Scouts of America founded in 1910. Third week: National Brotherhood Week 12: Lincoln's Birthday 14: St. Valentine's Day 15: Susan B. Anthony Day 22: Washington's Birthday **RELIGIOUS HOLY DAYS** Lent (Ash Wednesday to Easter)	**MEXICO** Ash Wednesday (Religious Holy Day; first day of Lent) **DOMINICAN REPUBLIC** 27: National Day

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CELEBRATIONS AND HOLIDAYS February (continued)		NEW ZEALAND 6: National Day NEPAL 18: National Day
March	IROQUOIS Peach Stone Spring Festival See grid reference, p. 369	KOREA 1: Samiljol (Independence Movement Day) JAPAN 3: Hina Matsuri (Girl's Day) See grid reference, p. 368 GUAM 6: Magellan Day VIETNAM Thanh Minh (Pure Light Festival) Spring Festival (Usually first or second week of the month; varies with the lunar calendar.) HAWAII 18: Hawaii became a state in 1959. TAIWAN 29: Chinese American Youth Day

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
UNITED STATES 5: Black American Day	GREECE 1: Greek Procession of the Swallow See grid reference, p. 367 25: National Day	MEXICAN AMERICAN 6: Alamo Day See grid reference, p. 369
	UNITED STATES 1: Gutenberg Festival 3-9: Girl's Week 4: President's Day 8: International Student's Day 12: Girl Scouts of America formed in 1912	
	IRELAND/UNITED STATES 17: St. Patrick's Day	
	MOROCCO 3: National Day	
	DENMARK 11: King's Birthday	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CELEBRATIONS AND HOLIDAYS March (continued)		PAKISTAN 23: National Day
April	PUEBLO 15: Spring Corn Dances (Date varies.)	SRI LANKA (CEYLON) 1: Ceylon New Year See grid reference, p. 371 TAIWAN 5: Tomb Sweeping Day THAILAND 6: Chakri Day 13: Songkran Day KOREA 8: Buddha's Birthday (On eighth day of fourth lunar month.) See grid reference, p. 372

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
SENEGAL 4: National Day SOUTH AFRICA 6: Van Riebeeck Day LIBERIA 11: Prayer and Fasting Day SWAZILAND 25: National Flag Day SIERRA LEONE 27: National Day	LIECHTENSTEIN 19: St. Joseph's Day IRAN 21: New Year See grid reference, p. 370 EGYPT 21: Shem el Nessim (Smell the Breeze) See grid reference, p. 371 UNITED STATES 1: April Fool's Day 2: International Children's Book Day. Chosen because this is Hans Christian Andersen's Birthday (1805-1875). 6: Mormon Church Founding Day 7: World Health Day Palm Sunday (Date varies.) Easter Sunday (Follows Palm Sunday.) 22: Earth Day 24: Armenian Martyrs' Day 25: Anniversary of founding of United Nations 26: Arbor Day (Date varies.) HUNGARY 4: Liberation Day	HISPANIC AMERICAN 14: Pan American Day See grid reference, p. 373 MEXICAN AMERICAN Easter (Date varies with the calendar.) BOLIVIA 9: National Day PUERTO RICO 16: De Diego Day

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CELEBRATIONS AND HOLIDAYS April (continued)		JAPANESE AMERICAN Pilgrimages to Manzanar, Poston, and Tule Lake begin. See grid reference, p. 372 Cherry Blossom Festival (Second or third weekend of the month.) See grid reference, p. 372 17: Children's Protection Day AMERICAN SAMOA 17: Flag Day See grid reference, p. 373 PHILIPPINES, THE 9: Bataan Day INDONESIA 21: Kartini Day (Tribute to leader in emancipation of Indonesian women.)

BLACK AMERICAN HERITAGE

TOGO

27: Independence Day

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

YUGOSLAVIA

7: Republic Day

FRANCE

Carnival
See grid reference, p. 371

JEWISH

Passover commemorates Hebrews' freedom from slavery (Varies with Jewish calendar.)

IRELAND

18: Republic Day

GREECE

6: Olympic Games formally opened at Athens on April 6, 1896.

AUSTRIA

27: Second Republic Day

SWITZERLAND

30: Maitag Vorabend (May Day Eve)

SWEDEN

Walpurgis Night (April 30 to May 2)
See grid reference, p. 373

HISPANIC AMERICAN HERITAGE

VENEZUELA

19: Declaration of Independence and Day of the Indian (Celebrated together.)

BRAZIL

21: Brasilia Day
22: Brazil Discovery Day (Brazil was discovered by Cabral on April 22, 1500.)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CELEBRATIONS AND HOLIDAYS May	AMERICAN INDIAN American Indian Day (Second Saturday in May.)	HAWAII 1: Lei Day KOREA Tano Festival (Fifth day of the fifth month of the lunar calendar.) See grid reference, p. 375 JAPANESE AMERICAN 3: Constitution Day 5: Boy's Day/Children's Day - Tango-No-Sekku See grid reference, p. 374 THAILAND 7: State Plowing Day (Date varies.) LAOS 11: Constitution Day PHILIPPINES, THE 14: Philippine Islands Constitution Day 15: Santa Cruzan Festival VIETNAM Birthday of Buddha Cakyanwi (Fifteenth day of the fourth month of the lunar calendar.)

BLACK AMERICAN HERITAGE

UNITED STATES

13-19: Black Culture Awareness Week

ZAMBIA

5: Labor Day (first Monday in May.)

LIBERIA

14: Unification and Integration Day

HAITI

18: Flag Day
22: National Sovereignty Day

SOUTH AFRICA

31: Republic Day or Union Day

NIGERIA

27: Children's Day

AFRICA

25: African Freedom Day (Cele- in many African countries.)

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

UNITED STATES

1: May Day/Law Day/Loyalty Day
2: Arbor Day/Bird Day
8: V-E Day, 1945 (U.S. history)
10: Meeting of Transcontinental Railroad at Promontory, Utah, in 1869 (U.S. history)
12: Mother's Day (Date varies)
12-18: Human Relations Week
16: Armed Forces Day
18: Peace Day/World Good-Will Day
19: Citizenship Recognition Day/I Am an American Day
28: Shavouth (Jewish Festival of Weeks). (Date varies)
30: Memorial Day

POLAND

3: Constitution Day

SCOTLAND

7: Spring Day

CZECHOSLOVAKIA

8: Czechoslovakian Liberation (Date varies)

ISRAEL

15: National Day (Date varies)

HISPANIC AMERICAN HERITAGE

MEXICAN AMERICAN

5: Cinco de Mayo
See grid reference, p. 376
8: Birthday of Miguel Hidalgo (1753-1811)
30: The Treaty of Guadalupe-Hidalgo Day, 1848

PARAGUAY

14: Independence Day

CUBA

20: Independence Day

ARGENTINA

26: National Day

GUYANA

26: Independence Day

PUERTO RICO

28: Memorial Day

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CELEBRATIONS AND HOLIDAYS May (continued)		SRI LANKA (CEYLON) 22: Republic Day CHINESE AMERICAN 30: Dyun Ng Sit (Dragon Boat Festival). Fifth day of fifth lunar month, usually in June. See grid reference, p. 376
June	SEMINOLE Late June: Green Corn Celebration See grid reference, p. 378	SAMOA 1: Independence Day PEOPLE'S REPUBLIC OF CHINA 1: Children's Festival Day KOREA 6: Memorial Day See grid reference, p. 377 15: Farmer's Day See grid reference, p. 377 HAWAII 11: Kamehameha Day

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	NORWAY 17: Constitution Day	
	JORDAN 25: Jordan Independence Day and Arab Renaissance Day	
	AFGHANISTAN 27: National Day	
	SAUDI ARABIA 20: Independence Day	
KENYA 1: Madaraka Day (Self-government Day)	TUNISIA 1: Tunisian National Day	PORTUGAL 2: National Day
HAITI 22: President's Day	UNITED STATES 5: World Environment Day 10: Children's Day (Date varies) 14: Flag Day - Stars and Stripes officially adopted in 1777. 15: Benjamin Franklin's kite flying experiment in 1752 Third Sunday: Father's Day	PUERTO RICO 24: San Juan Day
ZAIRE (CONGO) 30: National Day		COLOMBIA 5: Thanksgiving Day
		ARGENTINA 20: Flag Day
	FRANCE 6: Allied Landing Observances Day. D-Day in Normandy, 1944	PERU 24: Dia del Indio

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CELEBRATIONS AND HOLIDAYS June (continued)		PHILIPPINES, THE 12: Philippine Independence Day VIETNAM (SOUTH) 14: Independence Day MONGOLIA 30: Constitution Day

BLACK AMERICAN HERITAGE	EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE	HISPANIC AMERICAN HERITAGE
	WEST GERMANY 2: Republic Day FINLAND 4: Flag Day GREAT BRITAIN 2: Queen's Birthday 24: Midsummer Day (Old English Holiday) SWEDEN 2: King's Birthday 6: Constitution and Flag Day ITALY 2: Italian Republic Day ICELAND 17: Republic Day KUWAIT 19: National Day LUXEMBOURG 23: Grand Duke Day	

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CELEBRATIONS AND HOLIDAYS July	ALASKA 4: Flag Day. Alaska's star was the 50th on the United States flag; added in 1960.	HAWAII 4: Flag Day. Hawaii's star was the 49th on the United States flag; added in 1959. PHILIPPINES, THE 4: Philippine-American Friendship Day JAPAN 7: Star Festival (Tanobata). (Date varies with lunar calendar) 15: Bon Festival (Feast of the Dead). (Date varies) See grid reference, p. 379 JAPANESE AMERICAN 10: West Los Angeles Asian American Festival, West L. A. Mall WESTERN SAMOA 10: Flag Day KOREA (SOUTH) 17: Constitution Day ASIAN AMERICAN Third Weekend: Lotus Festival See grid reference, p. 378

BLACK AMERICAN HERITAGE

GHANA; RWANDA; SOMALIA

1: Republic Day

MALAWTI

6: National Day

SENEGAL

14: African Community Day

LIBERIA

26: National Day

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

CANADA

1: Dominion Day

IRAQ

4: Republic Day

UNITED STATES

4: Independence Day (Fourth of July)
20: Moon Day. Commemorates landing of Apollo II in 1969.

FRANCE

14: Bastille Day
See grid reference, p. 380
30: Marseillaise Day

SPAIN

18: National Day

BELGIUM

21: National Day

POLAND

22: Liberation Day

EGYPT

23: National Day

HISPANIC AMERICAN HERITAGE

VENEZUELA

5: National Day

ARGENTINA

9: Independence Day

ECUADOR

24: Bolivar Day. Also celebrated in Venezuela.

PERU

28: National Day

BOLIVIA

21: Martyrs' Day

PUERTO RICO

25: Commonwealth Day

MEXICO

31: National mourning for Miguel Hidalgo (1811)

CATEGORY	AMERICAN INDIAN AND ESKIMO HERITAGE	ASIAN AMERICAN AND PACIFIC ISLAND HERITAGE
CELEBRATIONS AND HOLIDAYS August	ALASKA 17: Klondike Gold Discovery Day (Friday before August 18. Gold was discovered in the Yukon on April 17, 1896.)	PEOPLE'S REPUBLIC OF CHINA 1: Army Day HAWAII Second Friday: Admission Day KOREA (SOUTH) 15: Liberation Day See grid reference, p. 380 INDONESIA 17: National Day PHILIPPINES, THE 19: Manuel Luis Quezon Day (1878-1944) MAYLASIA 31: Independence Day JAPANESE AMERICAN Third Week: Nisei Week See grid reference, p. 380

BLACK AMERICAN HERITAGE

JAMAICA

First Monday: National Day

DAHOMEY; BENIN

1: National Day

NIGERIA

3: Independence Day

IVORY COAST

7: National Day

PEOPLE'S REPUBLIC OF THE CONGO (BRAZZAVILLE)

15: Congo Independence Day

UNITED STATES

3-5: Festival in Black (Date varies)
11-12: Watts Festival (Date varies)

TRINIDAD; TABAGO

31: National Day

EUROPEAN/MEDITERRANEAN AMERICAN HERITAGE

SWITZERLAND

1: Confederation Day

CYPRUS

16: National Day

RUMANIA

23: National Day

CZECHOSLOVAKIA

11: National Day

UNITED STATES

1: Sports Day
14: V-J Day
17: Ramadan
26: Women's Equality Day

HISPANIC AMERICAN HERITAGE

BOLIVIA

6: National Day

ECUADOR

10: National Day

URUGUAY

25: National Day

TRADITIONAL CELEBRATIONS

GRID REFERENCES

MONTH: SEPTEMBER
Culture Group: American Indian
Celebration: American Indian Day

During the Pawnee ritual, the Indian priest would trace a circle on the earth with his toe. The circle represented a nest, and the nest is round. People live in one "nest," which is round; all people are part of that "nest."

The circle symbol was very important to the Indians because they observed that the powers of the universe moved in circular patterns:

The sun - vital to daily life
The moon - with its light and tides
The wind - with its whirls and hurricanes
The earth - with its ball formation
The stars - looked round from afar
The seasons - came around again and again

This symbolism appeared in their drawings, carvings, paintings, and religious signs. Students may perform research and "read" the message in the Indian drawings and designs.

Help students to understand that Indian children were raised differently because of their different environment. Assist students in comparing the lives of children in Alaska or Florida or in the mountains and in appreciating the wisdom needed by all parents in caring for their offspring.

Culture Group: Black American - Ethopia
Celebration: Keddus Yohannes or Addis Amat and Maskal, the Feast of the Holy Cross

In Ethopia, St. John's Day, called Keddus Yohannes or Addis Amat, marks the beginning of the New Year. At present, it falls between September 8 and September 12, when the dry season begins. On this day, people exchange small gifts and special words of greeting.

The early days of the New Year are spent in preparation for Maskal, the Feast of the

Holy Cross, which occurs 17 days after St. John's Day. It is the most solemn occasion of the year.

The climax of the celebrations is the lighting of a great fire known as Damera, in which logs topped by branches of flowers and grass are burned. This rite has a propitiatory and purifying purpose in conjunction with the New Year. The culminating point of such a celebration is a huge banquet from which women are excluded. On this occasion, traditional songs are sung to the accompaniment of stringed instruments.

Culture Group: Chinese American
Celebration: Commemoration of the Completion of the Railroad between Los Angeles and San Francisco

Ceremonies are held to celebrate the completion of the Southern Pacific Railroad track, which was laid between Los Angeles and San Francisco. To mark this occasion, a golden spike was driven into the track on September 5, 1876. The Chinese Historical Society of Southern California has dedicated a plaque to commemorate the efforts of the many thousands of Chinese laborers who worked on the Southern Pacific Railroad. The plaque is located at Lang Station, five miles from the San Fernando tunnel.

Culture Group: Japanese American
Celebration: Aki Matsuri (Autumn Festival)

This celebration marks the arrival of autumn. Japanese Americans from throughout Northern California participate in the festival, which is held in San Francisco. Dances, both traditional and classical, a mini-parade, a costume show, cultural displays, food bazaars, martial arts demonstrations, and other forms of entertainment are featured during this weekend event.

Culture Group: Vietnamese American
Celebration: Tet Trung-Thu (Mid-Autumn Festival)

This is the biggest holiday of the year for the children of Vietnamese ancestry. It is celebrated on the 15th day of the 8th month in the lunar calendar (September or October). Lantern making is the primary activity of the participants. Lanterns are carried by children during dancing and singing. In Los Angeles, the festival is held at the All-Cultural Friendship Center. Mooncakes are especially made for this festival.

Culture Group: European American
Celebration: Labor Day

The industrialization of the United States stimulated an unprecedented flood of immigration, and most of the newcomers settled in cities, where factory jobs were available. They have been joined by many other Americans seeking better employment opportunities than are available in rural areas. Rapid urban growth has not prevented immigrants from establishing communication with natiobals who arrived earlier. Gradually, as members of American-born generations grow up, their traditional ties are weakened; there is a spreading out of the population, which is accompanied by increased social contact and intermarriages with members of other groups. Old ties are rarely abandoned entirely, however; and, once a group becomes securely Americanized, the distinctive customs which ar first were a troublesome source of difference become a source of considerable pride. The common interests binding national groups are reinforced by fraternal organizations, work forces, and labor groups; and, on this day, all celebrate the fruits of their labors and mix with friends at picnics, barbecues, and other social events. Students can become more aware of what Americans do and how they live by identifying the jobs performed by parents, relatives, neighbors, and friends, thus appreciating more fully those who make our lives better because of their hard work.

Celebration: Citizenship Day

Because Americans are a nation of immigrants, becoming an American citizen is a serious and important task. Help and encourage students to do research on the "why" of immegration. Help students to discuss the cultural differences that have made this nation such a society comprised of people from all over the world. How has assimilation not required nor mandated "one" way of living? What does it mean to be a good citizen? Investigate immigration rules and statistics in relating to the latest immigrations.

Celebration: Jewish New Year/Rosh Hashana

The Jewish New Year, Rosh Hashana, is a solemn festival celebrated on the first two days of the month of Tishri, the seventh month of the Jewish year. It is marked by the blowing of the shophar, the ram's horn trumpet which, for uncounted years, has been used to summon repentance and spiritual awakening. Rosh Hashana initiates ten days of penitence, during which people make active attempts to patch up quarrels and forgive wrongs done to them in the past year. These ten days culminate in Yom Kippur,

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the Day of Atonement, which is the most solemn festival of the Jewish calendar. All except the very young and the sick are expected to observe this day by complete fasting. Despite its solemnity, however, there is an atmosphere of joy because of the people's confidence that there is forgiveness for those who truly repent. (From The World and Its People.)

Culture Group: Mexican American
Celebration: Commemoration of Mexican Independence of 1810

The annual celebration in honor of Mexico's Independence Day often includes a parade, a street fiesta, a concert, and other entertainment. Many traditional Mexican musical groups and performers participate in this celebration.

In Mexico, this day is celebrated throughout the country. There are parades of soldiers, university students, workers, and school children; dances; the ever-present fireworks displays; and, of course, solemn Masses.

In every state capital, village, and town, as in Mexico City, the highest civil authority appears on his balcony at 11 o'clock in the evening and, before the assembled people, repeats Father Hidalgo's cry: "Viva Mexico, muerte al mal gobierno! Viva la Virgen de Guadalupe!" (Hail Mexico, death to bad government! Hail to the Virgin of Guadalupe!) At the Presidential Palace in Mexico City, the president of Mexico rings the very same bell Father Hidalgo rang at the parish church in Dolores, Guanajuato, on September 16, 1810. As with all celebrations, special dishes are prepared, and there is much music.

MONTH: OCTOBER
Culture Group: American Indian
Celebration: Feast Day of St. Francis of Assisi

On or about October 4th, the Feast Day of Saint Francis of Assisi, the patron saint of the Cupeno Indians, a children's festival is held at the Mission San Antonio de Pala, located some 25 miles east of Oceanside, California. In the morning, a solemn High Mass is usually conducted. In the afternoon there are games as well as other contests, and Indians in native costume present tribal dances.

Culture Group: Samoan
Celebration: Children's White Sunday

The observance of the second Sunday in October as "Children's White Sunday" began in Samoa as long ago as 1840, primarily as a religious event. The early christian missionaries converted the natives to Christianity. On this feast day, it is traditional for children to wear white clothing and garlands of flowers and to sing as they march to church, where they may be called upon to recite from Scripture. The children usually receive gifts and are given the place of honor at family dinners.

Culture Group: Korean American
Celebration: National Foundation Day

This day traditionally marks the founding of Korea by Tangun in 2333 B.C.

Celebration: Hangul Day

On October 9, Koreans celebrate Hangul Day in honor of the creation of the Korean alphabet, Hangul. This alphabet has 10 vowels and 14 consonants. This is the anniversary of the promulgation of Hangul by King Sejong of the Yi Dynasty in 1443.

Culture Group: Black American
Celebration: Kwanza Feast

Kwanza Feast is a Pan-African event based upon the celebration of the harvesting of the season's first crops. The celebration lasts seven days. Kwanza is Swahili for "first fruits." (From Marquevich, Multiethnic Studies in the Elementary School Classroom.)

Celebration: Carnival Time in Trinidad

This is the most colorful of all the carnival celebrations in Caribbean lands. For months before Carnival, the Calypso singers of Trinidad are busy composing new songs. Each night, these songs are performed before large audiences. When Carnival finially arrives, the composer of the most popular calypso song heard in the city becomes Calypso King for the year.

Steel bands parade through Port of Spain, playing lively calypso tunes. They are followed by groups of dancers in colorful costumes. Some of the dancers may be dressed as pirates, Roman soldiers, or cowboys. Others may represent storybook characters, goblins, or dragons. The costumes glisten in the sunlight as the dancers swing in time to the gay calypso music. Prizes are given to the best steel bands and to the people wearing the most unusual costumes. Many people work on their costumes for a whole year before this unique festival. Festivals are important to the people of the Caribbean lands. In this area, many families who do not have television sets nor radios for entertainment. Festival excitement and gaiety give the people who live in rural areas a chance to go into the village to meet their friends and hear the latest news.

Culture Group: American Indian
Celebration: Columbus Day

Columbus Day provides an occasion to emphasize the important contributions made by Native Americans. Foods, such as corn, tomatoes, nuts, avocados, and chocolate, were inherited from the Indians. These foods were new to Columbus and his men. Also countries on the American continent celebrate Columbus Day because of the birth of a new race, the "mestizo," created by the intermarriage of Spaniards and Indians. This point of view can give Columbus Day new significance for all children.

Culture Group: All
Celebration: United Nations Day

This day is rich in events that will promote stimulating learning experiences. United Nations Day or United Nations Week is an excellent time to discuss the founding of the U.N. as well as the kinds of activities in which it engages. Information about the U.N. can be obtained from the following sources:

New York Office of UNESCO
Public Liaison Division, Room 2201
United Nations, New York 10017

United States Committee for UNICEF
Post Office Box 1618
Church Street Station
New York, New York 10008

United Nations Publications
United Nations, Sales Section
New York, New York 10017

A helpful reprint from World Book Encyclopedia entitled "United Nations" can be obtained for 25 cents from Director of Educational Services, Field Enterprises Educational Corporation, Merchandise Mart Plaza, Chicago, IL 60654.

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Culture Group: German
Celebration: Oktoberfest

Held in Munich each fall, this grandest of all West German festivals includes music, dancing, and colorful parages. People come to Munich from many places to particiapte in this great event. The festival began in 1810 on the wedding day of King Ludwig I and has been a time for merrymaking every since. Crowds of people dressed in festival costumes gather at the fairground to watch horseback-riding tournaments and to join in the dancing and singing. Huge festival tents are set up where people enjoy the excellent sausages and Bavarian beer for which Germany is famous. German Americans conduct similar festivities in Los Angeles and other places in the United States.

MONTH: NOVEMBER
Culture Group: Mexican
Celebration: Wimakwari (Green Squash Festival)

This is a festival celebrated by the natives of Huichol, Mexico. The principal decoration is the sikuli, with its woven design in the form of a "God's Eye" or "Ojo de Dios" (o-oh day dee-os). The design symbolized the eye through which the god, named Kauyumali, wees the world. On this day, the children carry wands with the hope that the god will see them and grant them good health and long life.

Culture Group: Hispanic American
Celebration: All Saints' Day and All Souls' Day

Most fiestas are religious feast days. The Catholic feasts of All Saints' Day, held on November 1 and 2, are combined with the ancient Indian Day of the Dead. The ancient Indians believed that the dead returned once a year to be fed, and they had a special festival for the feeding of the dead. Some Indian and mestizo villagers still believe this legend. All over Mexico, people prepare special food for this event. In some places, the food is set out on the family altars; in others, it is placed in cemeteries. Everyone eats a special kind of bread called the "Bread of the Dead." Children have special sugar cakes and toys to suit the occasion. One of these toys is a Jack-in-the-Box coffin from which a tiny skeleton pops up. Not a time to think sadly of death, this festival is a happy time to welcome the souls of the dead who come back to visit their former homes on earth. (This celebration is similar in many respects to the Japanese Bon festival, which usually occurs in July.)

Culture Group: India
Celebration: Diwali Festival

This is one of the happiest of Hindu festivals and comes in late October or early November. The celebration is observed in different ways in various parts of the country. In northern India, Hindus celebrate Diwali as the homecoming of Rama, after his defeat of the demon king. On this day, the whole family wakes up early, bathes, and puts on new clothes. A splendid breakfast follows the morning prayers, and then the children have a glorious time shooting firecrackers. At night, every building is lighted with small lamps to attract the blessing of the goddess Lakshmi. People go from house to house exchanging gifts.

Celebration: The Feast of Flowers

This festival takes place in autumn at Siar-i-gul Farosham, a small town not far from Delhi. It is unusual in that it is celebrated by both Hindus and Moslems. A gay procession headed by Fire Dancers makes its way through the streets. The participants carry great fans of palm leaves, decorated with flowers and spangles. The procession stops at the mosque and then at the Hindu temple.

Culture Group: Japanese American
Celebration: Shi-Chi-Go-San (Seven-Five-Three Festival)

Many Japanese believe that certain ages are so unlucky that all who survive them owe special thanks to the gods. That is the reason for the children's holiday called Shi-Chi-Go-San, which occurs on November 15. It means 7-5-3. It is a holiday for girls aged seven and three and for boys aged five and three.

Shi-Chi-Go-San usually includes a visit to a shrine by the grateful family. The children are dressed in their best clothes. Many little girls wear brightly colored kimonos with big butterfly bows on their backs. Many boys may wear kimonos, too, often bought especially for this day. Each child carries a paper bag decorated with good luck signs.

After the family has paid its respects at the shrine, the fun of filling the paper bags begins. Priests often the children candy. Parents buy them toys and souveniers from the little shops near the shrines. By the time a family is ready to go home, each child's bag is filled with prizes. Once at home, a child may receive more presents from visiting friends and relatives. The day often ends with a party to celebrate the happy occasion.

Many Nisei (second-generation Japanese Americans) have not participated in this festival. It was not part of their childhood. However, the results of a survey conducted in the San Fernando Valley showed that many Japanese war brides and mothers who had shared many childhood experiences in Japan have come back and, to some degree, still celebrate this occasion in their homes. Here, much of the day is spent like that of a birthday party. There are visits to grandparents and relatives and to a temple, if the family is of the Buddhist faith.

MONTH: DECEMBER
Culture Group: Jewish American
Celebration: Hanukkah (Festival of Lights)

This celebration continues for eight days. In Israel and in the United States, Hanukkah begins on the 25th day of the Hebrew month Kislev.

The festival commemorates the victory of the Jews in the Maccabean War some 2,100 years ago. The victorious Jews rededicated their temple by lighting a special nine-branch candelabrum called a Menorah. (The seven-branch candelabrum is the symbol of the State of Israel.) In the temple, much oil ordinarily is needed to keep the Menorah continually burning. According to legend, a small amount of oil, which should have lasted only a day or two burned for eight days. The people considered this to be a miracle.

In the United States, the Menorah is lighted in many Jewish homes. Dreidel (dray-dehl) is played, presents are exchanged, and latkahs (potato pancakes) and other special foods are cooked. This is the time for reunions of families and much merriment and exchange between friends. (Dreidel is a game played with a top which is four-sided and which has a different Hebrew letter on each side. The letters stand for the words Ness Gadol Haya Sham, which mean "A great miracle happened there.")

Culture Group: Mexican American
Celebration: Christmas/Posadas

In Mexico, Christmas festivities begin December 16 and continue until Christmas Eve; they are resumed on Twelfth Night, January 6. This is the night during which Mexican children receive their presents from the Three Magi (who take the place of Santa Claus). The Christmas celebrations are known as posadas, or inns, because they commemorate the journey of Mary and Joseph to Bethlehem and their anxious search for lodging for the night. This custom originated in an Aztec ceremony adapted to Christian purposes.

There are few places in the world where Christmas is celebrated with equal magic and poetry. Generally, one family first decides to offer its house for the posadas. It then invites other families or persons to sponsor each of the first eight posadas, providing the candies, nuts, fruits, and piñata for the children and the punch for the adults. After midnight mass, the host family also provides a dinner of suckling pig, turkey, or venison.

The house at which the posadas are celebrated contains a nacimiento or tableau depicting the manger and simulating the landscape of Bethlehem. Moss-covered levels reaching up the manger have clay or wax figures of lambs, donkeys, oxen, ducks, birds, men and women, and, of course, the Virgin Mary, her donkey, and Joseph with his green staff. Each night, the statues of the pilgrims, often of great beauty and value, are moved up, eventually reaching the manger on December 24. Pine trees and branches cover the whole altar, with the Eastern Star shining down on the scene.

A posada begins, usually at 8 or 9 p.m., with prayers and songs. The posada procession is enacted by the families involved, culminating with the serving of refreshments--hard candies, crystallized fruits, marzipan, nuts--to the children and adults. Finally comes the great moment when the piñata is broken. Piñatas are papier mache figures (the forms and sizes vary considerably) which represent animals of all kinds and shapes which ar familiar to the children. Always of brilliant colors, the piñata contains a clay jug full of fruits, candies, and even coins. A child or an adult comes forward, blindfolded and armed with a stick or bat. He/she strikes out wildly, trying to hit the piñata and smash it. The onlookers laugh and scream with glee. When the piñata is finally broken or smashed, the contents spill onto the floor, and the children throw themselves upon the treasure with happy shouts. These same ceremonies are to be carried out for the nine days preceding Christmas. On Christmas Day, the children receive only token gifts; but, after midnight mass, they join the adults for dinner. The children know that on January 6 their shoes and stockings will be filled with presents.

In the United States, Christmas is celebrated in the traditional style, with services conducted at the churches and with the posadas performed at Olvera Street for all to see and enjoy. In some homes, gifts are opened and shared with friends and family on Christmas Day.

Culture Group: *Asian Indian*
Celebration: *The Bharat Milap Festival*

The *Bharat Milap*, the anniversary of the meeting between Rima and his brother Bharata, is observed throughout the country as a family festival. Relatives take the opportunity to visit each other and arrange family reunions.

Culture Group: *European American*
Celebration: *Christmas*

GERMANY-AUSTRIA:
Many of the world's cherished Christmas observances stem from Germany, a land steeped in the traditions of the season. In Europe, for many years, evergreen trees have been brought into homes during the northern winter as symbols of unending life, but it was in the Black Forest that these were first used as a part of the Christmas celebration. Here, too, when Alsace was German, the fragrant firs and spruces were first decorated with sparkling glass balls and garlands of tinsel.

Marzipan, lebkuchen, springerle, stollen, and other mouth-watering treats are of German origin. The colorful German Advent calendars, with little windows to open for each day of the season, are a delight to children everywhere. It is with Advent that the German Christmas begins. Then an evergreen wreath with four candles is hung in many houses, and every Sunday until Christmas Eve one candle is lighted. New Year's Eve, with its free-flowing wine and beer, it dancing and street parades, brings this holiday season to an end.

ITALY:
The Italians have a female Santa Claus called the Lady Befana. She distributes gifts on Epiphany while children roam the streets blowing paper trumpets. According to legend, the shepherds told her when Christ was born, but she delayed setting out to visit Him. Every Christmas since, she has wandered in search of the Holy Child, leaving gifts at each house in hopes that He might be within. Like Santa Claus, she comes down the chimney. One of the most colorful customs observed at this time is that of the pipers, or *pifferai*. These pipers, colorfully dressed with red tassels and white peacock feather trim on their hats, play and sing carols and songs before each shrine to the Holy Child. Often they are invited into homes, where they sing old carols and folk songs.

The *Urn of Fate* is a gay and suspensful part of Christmas. It is a large ornamental bowl, brimming over with gaily wrapped gifts, but also containing many empty boxes.

Each person takes his/her turn at reaching into the bowl, and many are likely to be disappointed before drawing a real present.

The Ceppo was the early Italian equivalent of the Christmas tree. Made of cardboard and three or four laths, or canes, it was pyramidal in shape and about three feet high. It had three or four levels of shelves. At the top of the pyramid was placed a pine cone or a puppet. Wax candles were lighted in a cradle surrounded by shepherds, saints, and angels. The shelves above held candy, fruit, and small presents.

FRANCE:

Almost every home has it creche. Children gather laurel, holly, stones, and moss from the woods for its decorations. Adults go to the woods to bring home the Yule log. On Christmas Eve, a glass of wine is poured over the log before it is ignited. A late supper, to be eaten after midnight mass, may be cooked over the blaze. In cities, where fireplaces are infrequent, the tradition is kept by eating cakes shaped like logs and covered with chocolate icing to resemble tree bark. The children hang up stockings or set out shoes for Father Christmas to fill. Adult gift giving comes later, on New Year's Day.

On Epiphany, gateaux des rois or kings' cakes, are baked to honor the Magi. These are round and frosted with plenty of almont paste. Each contains a coin, a bean, or a small favor. The person who finds the prize in his/her piece is given a paper crown and named king or queen for the day. Everyone must obey the new ruler's commands during the games and dances that follow.

SWEDEN:

Christmas is the holiday of holidays, a play of contrasts--bright lights amid winter darkness, pagan customs mingled with Christian ritual. In Sweden (in heathen times), the people believed that at Christmas the dead returned to earth, so food and drinks were set out for them. Today, the children set out food for Santa Claus.

The winter season is a long one, so the making of candles is a high point of the Christmas celebration. On Saint Lucia's Day, which is December 13, a young girl clad in white with a crown of candles on her hair and followed by other young people carrying candles, awakens sleeping families at dawn to offer them wheat cakes and coffee or hot chocolate. In villages throughout the land, young girls vie each year for the honor of portraying the saint.

Even more colorful is the procession of the Star Boys, which portrays the journey of the Three Kings to Bethlehem. As they go about the towns singing, they are followed by strangely costumed figures, most notably Judas with his purse. There is always great feasting. The Christmas pig and the Christmas beer symbolize fecundity; and, according to old tradition, the manner in which the dough of the Christmas cake rises portends whether or not a good year is in prospect.

SPAIN:
From the showbound villages of Catalonia to the sun-drenched province of Cadiz, Christmas in Spain is a time of devout and beautiful religious ceremonies. It begins on December 8, when the Feast of the Immaculate Conception is celebrated. The stately Dance of the Sixes is performed in the cathedrals. Everywhere, the cathedrals, country churches, and most homes, manger scenes known as *Nacimientos* are centers of devotion. Many families gather around their household *Nacimientos* every evening during Christmas week to sing carols, and children shake tinkling tambourines as they dance for the Christ Child.

There are special holiday foods, such as *dulces de almendra* or sweet almond pastries. Elaborate greeting cards are distributed by tradespeople to their patrons, and the rich give food and clothing to the poor. According to time-honored tradition, good luck will come only to those who are generous during this season.

It is not until January 6 that the children receive their firts, which are said to be left by the Magi passing through on their way to Bethlehem. On that day, elaborate parades honoring the Three Kings are held in the big cities.

POLAND:
With the appearance of the first star on Christmas Eve, the daylong fast of the Polish *Wigilia* is ended, and families gather around the table to honor the Holy Child. Before the traditional supper is served, the father of the house breaks the *Oplateki*, or Christmas wafers, which are marked with Nativity scenes and have been blessed by the Church. He then distributes the pieces to all who are present as tokens of friendship and peace.

The meal that follows has 12 courses, one for each of the Apostles. It is always meatless, consisting generally of borsch, fish, cabbage, mushrooms, almonds, and pastries made with poppy seed and honey.

In commemoration of the birds and beasts who gathered at the Manger, children dressed as storks, bears, or characters from the Nativity go from house to house singing carols. They are rewarded with gifts of food. On Christmas Eve, some Poles, Ukrainians, and other Slavic people arrange for their children to sleep on beds of straw or hay in imitation of the bed that was used by the newborn Christ.

GREAT BRITAIN:
Christmas comes to Great Britain with the pealing of many bells. Bells ring from the towers of famous abbeys and belfries of small rural churches. In Dewsbury, Yorkshire, the Devil's Knell or Old Lad's Passing has, for the greater part of seven hundred years, been solemnly tolled for the last hour or Christmas Eve as a warning to the Prince of Evil that he will die when the Prince of Peace is born. Then at midnight, here and throughout England, the bells begin a joyous music that announces the blessed birth. In some areas, ringers of hand bells still walk the wintry streets. Carolers gather around the communal Christmas trees on the village greens and raise their voices at candlelight church services. In Wales, this communal singing is an important part of everyday life.

Christmas itself is a day of family gaiety...of feasting on turkey with roast potatoes, mince pies, and plum puddings. At dinner or at tea, tables are decorated with paper hats, whistles, and crackers (or snappers) containing riddles, fortunes, and little gifts.

MONTH: JANUARY
Culture Group: Japanese American
Celebration: New Year Festivities/O-Sho-Gatsu

Many Nisei (second-generation native-born Japanese Americans) observe this day much in the traditional style of their parents.

O-sho-gatsu means "just right" or standard and represents New Year's hopes for prosperity and happiness for the future. Items of unfinished business require attention at the year's end, and these include payments of all debts. Houses are cleaned, for good fortune is not apt to be found in an unclean home. Foods are prepared or bought from specialty shops in advance so that the holidays may be enjoyed with more leisure. New household items, new clothes, and trinket-covered rakes to "rake in good fortune and prosperity" during the year are popular purchases at this season.

Kadomatsu, a gate pine pine decoration not seen at any other season, is placed proudly on either side of the front entrance to the house. It may be merely a branch of pine boughs nailed to the entry. Many homes now display pine wreaths on their doors. When possible, bamboo and a sprig of plum blossom are placed in the arrangement to signify good luck and congratulations, and it now becomes sho-chiku-bai. Usually this is done by those who have learned flower arrangement, and a special New Year arrangement is displayed in the home. Pine signifies strength and ruggedness and is a symbol of longevity. Bamboo is straight and unbending, a symbol of uprightness and rapid growth: it leans with the wind, but it does not break. The plum tree often braves the season and puts forth sweet-scented blossoms despite the cold and snowy weather. Therefore, this arrangement, when placed in front of the home or in the home, is believed to bring vigor, long life, and strength to all the family members.

The special dish of the first meal is o-zoni, a clear or bean-mash soup, which may contain small amounts of vegetables, bits of fish or chicken, or all of these. This is the national dish of the New Year's festivities and is eaten by people of all classes, rich and poor alike. Many other delicacies that are eaten also have symbolic intent: kazu-no-ko (many children); black beans or mame, ma-me (robust); kachiguri (hulled, baked chestnuts); lotus rhizomes; and, of course kelp or kombu (happiness).

Friendship is the keynote of the season, and everywhere one may hear the cheery greeting: "Akemashite omedeto gozai masu." The day begins with visits to friends, relatives, and business acquaintances. If a friend is too far away to be greeted personally, greetings are sent by mail. Oseibo or year-end gifts are given by landowners to tenants, shopkeepers to patrons, artisans to apprentices, and by others to those to whom they have any obligation.

Young people find this is time to extend companionship and seek recreation and amusement. Many choose to leave the cities to celebrate part of the New Year season in snowbound mountains, where they go skiing. Traditionally, those attending Japanese language school enjoy playing a unique poem game similar to our "Concentration" game, called ka-ru-ta. The poems used in that game are divided into two sets, each set containing one half of the poem. A reader reads the first half, and the objective is to pick up the corresponding second half from the floor and match the cards, completing the poems as rapidly as possible. The one matching the most poems and having the most sets is declared the winner. Tako-age or kite flying and battledore and shuttlecock, played by the girls, are other traditional activities in which children engage while adults visit and exchange greetings. Gifts received at Christmas are shared by children and enjoyed at this time, especially games involving skill and action.

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Culture Group: Nearly All
Celebration: New Year's Day

The observance of January 1 as the first day of the New Year began in 46 B.C. when Julius Caesar instituted the Julian Calendar named for him. Regularly since 1904, great crowds of Americans and their guests have thronged New York City's world-renowned Times Square on New Year's Eve to watch an illuminated ball slide down a 70-foot pole to mark the final moments of the fading year and the arrival of the new one "on the dot." The structure supporting the pole was originally the Times Tower Building, but it is now the Allied Chemical Tower. The dousing of the lighted ball is the signal that the New Year has begun.

Philadelphia celebrates with the renowned Mummer's Parade. Silks, sateens, and ostrich feathers in great profusion are the basic components of myriad extravagant costumes in one of the longest parades anywhere. Now the Rose Parade in Pasadena holds the limelight as the greatest event for the first day of the New Year. Then the various football bowl games win the attention of many sports fans across the nation.

AMERICAN INDIAN:
Preparations prior to this day among the Cherokees involve activities that would culminate with the burning of old clothes and utensils. All houses and cabins are cleaned thoroughly. Many persons wear new clothes and new ornaments that have been painstakingly made by hand and decorated with elaborate designs. There are feasts, dancing, and festive music.

KOREAN:
New Year's is celebrated as in Occidental countries. The first day of the first month of the lunar calendar (Sey Hey) is celebrated at home with the offering of New Year's greetings to senior members of the family. Many families also hold a memorial service for the spirits of their ancestors.

ENGLISH:
Bells are rung muffled until 12 o'clock midnight to show grief at the passing of the Old Year. On the stroke of 12, the bells are rung loudly and clearly to announce the arrival of the New Year, with its happy promises.

On New Year's Day, it was once the tradition to ask for any gift desired. This custom was practiced by Queen Elizabeth I of England, who took this opportunity to replenish her wardrobe as well as her jewel box. The first metal pins were made during the reign of Henry VIII and were considered to be an agreeable present for a lady. Thus, expenses for luxuries came to be called "pin money"....a familiar expression to us. Gloves were popular as a gift. A pomander (orange stuffed solidly with cloves) was a popular house present when a party was in progress. It was used to float in a wassail bowl to add new and delicious flavors. (From Ickis, The Book of Festival Holidays.) Another old tradition was cleaning the chimney on New Year's Day to permit luck to descend.

FRENCH:

Early in the morning, tradespeople send errand boys to their customers with "season's compliments" and a gift characteristic of their trade. For example, a fisherman may send oysters, a baker a brioche, a butcher a chicken, and a dairyowner eggs. In return, it is customary to give wine and money to those who bring the presents. (From The World and Its People.)

PERSIAN:

Gifts of decorated eggs symbolized creation and new life.

ITALIAN:

Early Romans presented branches of trees for good luck in the new year.

RUSSIAN:

Puss-in-Boots, the fox and other figures of the Russian fairy tale world entertain children during the holiday season. Every year, the House of the Moscow Trade Unions entertains Moscow children for several days around New Year's, with one of the season's most magnificent spectacles; and each child is given a present at the entrance. The feast is called the New Year's Yolka celebration. (From The World and Its People.)

MEXICAN:

The Mexican year opens with the national New Year's holiday. This holiday is celebrated after the end of Christmas and before January 6, when Mexican children are visited by the Three Magi bearing gifts. Therefore, it is not as important a holiday as either Christmas or Twelfth Night. A number of traditional customs, both in cities and in the rural areas, are associated with it.

In the towns, the family generally goes for a walk, ending in the plaza to hear a band concert. After this activity, there is a special dinner consisting of tamales, atole, and bunuelos. Later in the night, most people go to see displays of fireworks at churches and cathedrals and then attend a midnight mass. At the stroke of midnight, the church bells throughout the country begin to sound, the fireworks are ignited. Much merrymaking prevails.

New Year's Day is celebrated most by merchants. They are expected to give presents--either the goods they sell, a calendar, or toys for the children--to those who have patronized their stores throughout the year. Many shops hold raffles instead. New Year's Day is an occasion for families to give presents to those who have provided services for them during the year--the postal worker, the neighborhood police officer, the gardener, and the nurse and housekeeper.

In rural areas, fireworks, midnight mass, and a feast of pork and venison mark the passing of the old year. At Mitla, there is a special ceremony to welcome the New Year. The Zapotec Indians gather at the Cross of the Suppliants, just outside the ancient city. One by one, they approach the Cross, kiss it, and deposit a small drawing or a miniature model of that which they would like to obtain during the coming year.

MONTH: FEBRUARY
Culture Group: Chinese American
Celebration: New Year Festivities

Many Chinese Americans observe January 1 as New Year's Day with activities like those of their neighbors. Traditional Chinese New Year celebrations, however, begin on the 24th day of the 12th month, 7 days from New Year's Day; it is with much anticipation and joy that the Chinese New Year preparations begin, with homes being cleaned, making or buying of new clothes, and placing of red paper signs bearing messages that espress wishes for prosperity placed on both sides of the doors. Food, sweets, and fruits are purchased in advance because markets and shops are closed for several days during the Chinese New Year.

Since this is the most important festival held in China and by Chinese Americans, the people of Chinatown dress it up for the traditional observance. Thunderous sounds of firecrackers start the festive weekend celebration, which includes cultural displays, the Ceremonial Lion Dance, Kung-fu demonstrations, concerts, art shows, a baby contest, a fashion show, cooking demonstrations, sports events, a carnival, and the Golden Dragon Parade. This parade consists of colorful floats depicting scenes of Chinese festivals; personalities and officials, who greet the onlookers: musical units, such as the Chinatown Drum and Bugle Corps; clowns to entertain the children; the ceremonial lion; and, of course, the 100-foot golden dragon.

Traditionally, the Chinese have believed that at New Year's everyone should discard old and evil ways for ways that are new and beneficial. A Chinese saying is that "When the year returns to its beginning, all things are renewed." Another is that "The plan for the day should be decided in the early morning and that for the year, in the early spring, which is the New Year."

On New Year's Eve, people enjoy a rich dinner, which every family member is expected to attend. After dinner, the whole family visits friends.

Culture Group: Vietnamese
Celebration: Tet

Glowing lanterns hang in the trees, and the streets are lined with brightly decorated stalls, where the people purchase New Year's presents for friends and relatives. Vietnamese decorate their homes with armloads of fresh flowers for this festive occasion.

All members of the family dress in their best clothes and go to the temple for prayer on New Year's Day. Friends and relatives visit one another, and children offer good wishes for the coming year to their parents and grandparents. In return, the children receive red envelopes containing gifts of money. The New Year is the most important holiday in South Vietnam. The date differs a little from year to year, occurring during late January or early February.

Some Chinese festivals are observed by the Vietnamese and by the people who have migrated to Southeast Asia from China.

MONTH: MARCH
Culture Group: Greek
Celebration: Procession of the Swallow

On March 1, in each village and town, two children fill a basket with ivy leaves. They pass a rod through the handle; and, at the end of the rod, they attach the "swallow," a wooden effigy of a bird around whose neck little bells are hung. The two children go from house to house with this basket, singing:

A swallow came to us;
She sat on a bough and sweetly sang,
March, good March,
And ugly February
What if you grow sour?

And you, good wife,
Go down to the cellar;
Bring up some speckled eggs,
Bring a little hen,
Bring a little bun.

What if you grow sour?
What if you grow cross?
There will soon be a smell of summer,
And even if you gring snow,
It will soon be Spring.

Come in, Joy
Come in, Health
For the master, for the mistress,
For the children and the parents
and all the good relatives.

Each housewife takes a few ivy leaves from the basket to place in the nest of her hen, so that the hen may lay more eggs. The woman then gives the children a few eggs, and they move on to another house. Ivy is a symbol of evergreen vegetation, and it is believed to have the power to transfer health to hens and other animals. (From Ickis, The Book of Festivals and Holidays the World Over.)

Culture Group: Japanese
Celebration: Hina Matsuri (Doll Festival)

As March 3 approaches, there is an air of excitement in most Japanese households. Girls giggle expectantly, urging parents to open certain boxes which have been stored away for a year. Inside the boxes are special dolls called hina, which means "something small and lovely." These dolls are the most important feature of the Hina Matsuri festival. Japanese girls, dressed in their prettiest kimonos, entertain their friends and display the special dolls.

At one time, this was a Shinto spring-welcoming ritual. Its purpose was to cleanse away winter's evil spirits. People rubbed themselves with small paper dolls, in the belief that any evil spirits within their own bodies would leave them and enter the dolls. Then they threw the dolls into a stream, to be purified and carried away. Because peach trees bloomed at the time the ritual was performed, it was sometimes called the Peach Blossom Festival.

Later, clay dolls were used instead of paper dolls. Craftsworkers began to model their dolls after members of ancient royalty. Two tiny figures were dressed like a Japanese emperor and his wife. Others were dressed like court attendants and servants. There were also miniature dogs, palace furniture, and orange trees for a royal garden. These tiny figures became carefully guarded family treasures. Wealthy parents bought a complete set for a daughter as soon as she was born. Poor people saved to buy at least a few dolls for their girl babies.

Typically, as you enter a Japanese home on March 3, a little girl welcomes you. You kneel on a cushion, and she served you diamond-shaped rice cakes and candies shaped like fruit. Fifteen dolls, along with furnithre, trees, and other objects, are displayed on a rack of seven shelves covered with red cloth. A branch of flowering peach is placed near the shelves. Girls are told that this is a very lucky day for them, and many of them grow up wanting to be married on March 3.

Culture Group: American Indian
Celebration: Peach Stone Spring Festival

This is the game in which men play against women to see who will have charge of the planting.

The ceremony preceding the game includes supplications to the deities comprising these elements:

Prayers
Hope that the old people will remain with the group longer
Hope that the young will grow strong
Hope they will fulfill the instructions they were given in the beginning
Hope that all will have the right feelings in their hearts as they plant and care for their gardens
Hope that the Creator will recognize, remember, and continue to feed them

Special thanksgiving is expressed to the Mother Earth and the Three Sisters--corn, beans, and squash, staples of the Iroquois diet.

Culture Group: Mexican American
Celebration: Alamo Day

Although the heritage of the Alamo is usually considered in terms of its meaning to United States citizens, it has a special message for Mexican Americans. Seven of the valiant men who gave their lives in the Alamo battle on March 6, 1836, were Mexicans. Hence, Americans of Mexican descent can take pride in the fact that some of their forebears sacrificed their lives for the principle of self-government. The defense of the Alamo represents opposition to the dictatorial tyranny of Santa Ana. Such tyranny later became unbearable to the Mexicans he ruled, and they overthrew him. Thus, the battle at the Alamo did not pit Mexicans against Texans, as such, but rather tyranny against freedom.

Culture Group: Iran
Celebration: No-Ruz (New Year's Celebration)

The New Year in Iran begins on March 21 and is celebrated by a festival known as No-Ruz, which lasts for 13 days. Several days before No-Ruz, the bazaars are filled with brightly colored sweetmeats and cakes, often shaped like crescents or hearts. Pomegranates, age-old symbols of fertility, can be seen everywhere. Food has a large role in this festival, and housewives are very busy collecting items of food to represent the produce of every part of Iran.

It is a New Year's Eve tradition to place an egg on a mirror at the center of the table; the egg symbolizes the sun, and the mirror represents the heavens. It was at one time popularly believed that, at the instant of the transition from the old year to the new, the egg would turn around.

Another traditional activity is the lighting of the lamp on the arrival of the New Year, a custom which undoubtedly has its roots in Zoroastrianism or perhaps earlier. The flame of the lamp originally represented Ormazda, the god of light and life and creator of all good things. (From The World and Its People.)

Celebration: 13th Day of No-Ruz

On the 13th day of No-Ruz, it is traditional for all town dwellers to spend the day in the country, in keeping with the traditions of ancient springtime rituals. At dusk on that day, people eat fresh lettuce leaves and drink fresh milk. They also make wreaths of green branches and leaves.

In many districts, the last Wednesday of No-Ruz is marked by the lighting of bonfires. Leaping through the flames is supposed to bring a person good luck in the coming year. This ritual is similar to that carried out at mid-summer in some parts of Europe.

Culture Group: Egyptian
Celebration: Shem el Nessim (Smell the Breeze)

One of the most popular festivals in Egypt is called Shem el Nessim, which means "Smell the Breeze." An ancient pagan feast to mark the coming of the spring, it has become today a national holiday which unites Copts and Moslems, peasants and townsfolk, in a common joy over the renewal of life. It takes place on March 21.

The people of Cairo look forward to the feast as an opportunity to leave the crowded city and pour into the countryside to visit friends and relatives, or to dress in their best and parade in the parks and gardens or along the banks of the Nile.

The custom is for the entire family to spend the day outdoors, enjoying and sniffing the delightful scent of spring. An important activity during the day is to visit the most beautiful spot possible. Some families make the trip to an oasis in the desert, some go on an excursion boat up the Nile or to a picnic ground, while others go to beautiful beaches. The most important part of the holiday for the child is eating a large lunch, prepared particularly for the noonday meal. In the afternoon, there are games, singing, storytelling, and kite flying...The holidays offer a special opportunity for everyone to become more aware of the beauty of spring. (From Ickis, The Book of Festivals and Holidays the World Over.)

MONTH: APRIL
Culture Group: Sri Lanka (Ceylonese)
Celebration: New Year's Day

Buddhists and Hindus unite in celebrating the New Year, which falls at the beginning of April. The assistance of the gods is sought, and almanacs forecasting good and evil fortune in the coming year are consulted. It is believed that anything undertaken at this time will be successful. Finally, the people gather to feast on curry and rice, the national dish, and wash it down with rah and arak, drinks made from coconut milk. Ceylonese meals are usually frugal, except on such days. The festival ends with songs and games. (From The World and Its People.)

Culture Group: French
Celebration: Carnival

The importance of Carnival derives from the fact that it was the last period of enjoy-ment before Lent, but today Carnival celebrations have become almost completely secularized. Years ago, Carnival was a time of widespread masquerading, but the taste for this activity has declined.

One of the merriest of the French festivals takes place at Nice, on the Riviera. This Carnival lasts about two weeks. King Carnival, a huge straw man with a round face, arrives in Nice about two weeks before Lent. Every night after dark, he leads a big parade of people riding horses, floats, and thousands of clowns and other costumed people.

For about two weeks, the people of Nice enjoy the parades and merrymaking. They have a mock battle in which everyone throws flowers at everyone else. There is a confetti battle during which Nice seems to be caught in a many-colored snowstorm. A big masquerade ball is held on the last night of the Carnival. At the end, fireworks are set off, and poor King Carnival is burned.

Culture Group: Korean
Celebration: Buddha's Birthday

Buddhists observe a "lantern festival." Solemn rituals are held at Buddhist temples, and the day's activities are climaxed by a lantern parade.

Culture Group: Japanese American
Celebration; Pilgrimages to Manzanar and Poston and Tule Lake

Beginning in April and extending into May and often into June, pilgrimages to the relocation/concentration camps of World War II internment of 110,000 Japanese of American ancestry are grave reminders of this many-faceted tragedy in Asian American history. Memorial services are held, and the hundreds of former internees, who make the journey by bus, relive their experiences by sharing them with others. Picnic lunches and odoris (folk dancing) culminate the day, and the long bus drive home is made more bearable with singing and music.

Celebration: Cherry Blossom Festival

This is a double weekend celebration that, in Los Angeles, ends with a grand parade from City Hall to Japan Center. This festival attracts thousands of visitors from throughout California. The Kabuki Theater, musicians from Japan, the minyo folk dancers, the Avery Brundage Collection of Asian Art, and other displays and entertainment are featured.

Culture Group: Hispanic American
Celebration: Pan American Day

Twenty-one nations of the Americas form an association called the Organization of American States (OAS), and on April 14 the people of these countries celebrate their membership in one great hemispheric community. When the United States declared its independence from Britain in 1776, the peoples of Latin America also wanted to seek their independence from Spain and Portugal. Several famous men inspired this action. Simon Bolivar, "the Liberator," who is frequently called the "George Washington of South America," was instrumental in liberating five of the present-day republics of South America. Other great leaders in the struggle for independence were Jose de San Martin, the national hero of Argentina; Jose Artigas of Uruguay; and Bernardo O'Higgins of Chile (Spanish, despite his Irish name).

The OAS contributes to peace, freedom, and prosperity not only throughout the Western Hemisphere but also throughout the world. Therefore, April 14 has been set aside as a special day for all citizen members to strengthen their common desire for lasting cooperation.

Culture Group: Swedish
Celebration: Walpurgis Night

The first of the great Swedish festivals is celebrated from April 30 to May 2. During the night of April 30, "Walpurgis Night," the forces of Life and Spring are said to triumph over Death and Winter. During the festival, bonfires are lighted each evening--first on the hilltops and then, in answer, in the valleys. These fires are a signal for the festivities to begin; they continue until dawn.

In southern Sweden, poetry readings and singing competitions are conducted around bonfires. In the main squares, a great Maypole, the symbol of the festival, is decorated with garlands of fresh flowers. To the music of the Nyckellharpa, the people perform old country dances around the Maypole.

Culture Group: Samoan
Celebration: Flag Day

Flag Day, which is observed on April 17, commemorates the raising of the first American flag on that date in 1900. On Flag Day, a Samoan flag flying from the same pole as the American flag waves over a crowd gathered to hear speeches, prayers, and the playing of anthems and to view a parade. Often the holiday activities include boat races, coconut-husking contests, dancing, fire-making, and a tug-of-war.

MONTH: MAY
Culture Group: German
Celebration: Maifest

Originally, the Maifest was a spring festival at which the Germans celebrated the coming of spring and the return of the birds. A Maypole was erected on the first of May, and a wreath decorated with flowers and ribbons was placed on top. The children would dance around the Maypole and weave with the ribbons. In some towns, the wreath would contain such items as sausages and wine instead of flowers. Then the young men would climb the Maypole to get the food and wine.

Since about 1880, Maifest has been renamed to Labor Day. It is an official holiday, celebrated much like our Labor Day in the U.S.A. In small towns, however, the Maifest is still celebrated as it was originally.

Culture Group: Yugoslavian
Celebration: Arrival of Spring

The first important event of the peasants' year is the arrival of spring. Celebrations usually take place during the first days of May.

Peasants are dependent for their well-being on nature. Thus, the arrival of spring, the season of new growth, is immensely important. The Serbian peasants of Yugoslavia have a rain-making ceremony in which the main figure is a small girl known as the dodola. She is dressed entirely in grass and flowers, which cover even her face. Together with a procession of other little girls, she walks through the village, stopping in front of every house and dancing. The other children sing a song (the refrain of which is "ah dodo, ah dodo le"), and the housewife pours water over her.

Culture Group: Japanese American
Celebration: Boy's Day - Tango-No-Sekku

On May 5, all of Japan celebrates Boy's Day. In the United States, many families with strong traditional ties and which have the artifacts for display celebrate this day in much the same way as the people do in Japan.

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Tango-No-Sekku is also called the Feast of Flags or the Iris Fete. Paper or cloth streamers in the shape of carp fly from long bamboo poles in the gardens of many homes. They are made like paper balloons and the mouths of the fish are open. The air fills the fishes' bodies, and they float like kites. The wind helps the fish kites to swim like real fish. Carp are fish that are able to swim upstream against strong currents. Usually one fish streamer is flown for each son. If this is the son's first Boy's Day Festival, he receives presents from family and friends. The largest carp, which is over fifteen feet long, is reserved for the eldest son. As the boys watch the carp streamers dart and twist in the air, they learn that their parents want them to grow up to be strong, brave, and courageous like the carp.

The other traditional preparations for the festival take place in the home. If the family has ancestral armor, it is unpacked. If not, small warrior dolls are used instead. These are arranged on shelves, along with other artifacts, such as miniature helmets, suits of armor, swords, spears, and bows and arrows. All these objects are said to inspire the young boys to be brave, strong, and determined.

Celebration: Children's Day

Today, many Japanese feel their sons should no longer be encouraged to model themselves on samurai warriors and other military heroes. The government has therefore established a new national holiday called Children's Day. It honors boys and girls alike and encourages them to love and respect each other. Its date is the same as that of the former Boy's Festival, May 5.

Many young children are taken to Shinto shrines on this day. Those old enough to walk are led to stand in front of the shrines. Babies are carried there by parents or grandparents. The tall shrine flagpoles are decorated with silk carp, black-speckled ones for boys, reddish-colored ones for girls. A priest waves a wand of white paper streamers over the children and then faces the shrine to ask for their happiness and health. A special meal is then served to all members of the family after they return home. Most mothers have prepared the children's favorite sweets. There is a great deal of visiting back and forth among neighbors, relatives, and friends.

Culture Group: Korean
Celebration: Children's Day

The 5th day of the 5th month by the lunar calendar, also known as Tano Festival or

Children's Day, is a very special event in Korea. Some of the highlights are Korean wrestling contests for young boys and men and swinging contests for young girls.

Culture Group: Mexican American
Celebration: Cinco de Mayo

In much of California and in the southwestern part of the United States which once belonged to Mexico, Mexican Americans celebrate Cinco de Mayo (May 5). It is a day to honor the close and friendly relations between the two countries. Many communities hold elaborate ceremonies. There are religious services, formal speeches, parades with costumed riders on palomino horses, gay music, feasting, and dancing. Many communities feature ballet folklorico concerts. The festivities often last all night. It is a happy occasion, when American citizens of Mexican ancestry express pride in their Mexican heritage.

Cinco de Mayo commemorates the victory of the Mexicans over the French in 1862, following the armed intervention of Spain, England, and France. The Mexican army, commanded by General Ignacio Zaragoza, routed the French in three bloody attacks at Puebla. The victory was not a decisive one from the military point of view, but it had great psychological and political importance because it marked the failure of French intervention in the country. Among the national holidays of Mexico, it ranks as one of the most important.

Culture Group: Vietnamese
Celebration: Buddha's Birthday

This is a quiet and solemn great holiday, like Christmas day in Western countries.

MONTH: JUNE
Culture Group: Chinese American
Celebration: Dragon Boat Festival

In the solar year, this festival takes place in the month of June. In the lunar year, the celebration is held on the fifth day of the fifth month. It commemorates the death more than 2,400 years ago of Chu Yuan, a well-known statesman, poet, and politician. As a statesman, he would not conform to the unscrupulous policies of his rivals. He wanted to preserve the independence of his country and, for this reason, he saw the need to form alliances with foreign powers. His intentions were misunderstood, he was accused of wrongdoing by the emperor, and he was banished from China. In exile, he wrote about his love for his country and about his sorrow at seeing its decadence. After writing the poem "Li Sao" (Parting Sorrow), he drowned himself.

According to tradition, Chu Yuan's followers so revered his memory that they beat the waters to scare away any fish which might eat his body. A custom arose of throwing rice into the river to feed Chu Yuan's ghost. According to legend, one day his spirit appeared to some people who were fishing and told them that a sea monster was eating the rice that was intended for him. The spirit instructed the people to wrap the rice in pieces of silk and to tie it with silken threads of five different colors. The bundles would be thus protected from the monster.

The rice offerings, called tsung tse, are stuffed with meat, duck egg, peanuts, or mung beans. A sweet variety contains lotus seed paste or red bean paste. Through the years, the beating of the water is symbolized by the thrashing oars of the Dragon Boats.

In recent years, people have dressed in their best clothes, rented the boats, and paraded them in processions up and down the nearest lake or river. The tsung tse is eaten or thrown into the water. During the evening following the parade, the boats are adorned with lanterns as they form a procession for the last time.

A custom of having races on this day has also developed. The dragon boats used for racing are up to 100 feet long and very narrow, with hardly enough room for two rowers to sit next to each other. The body of the boat is shaped like a dragon, and a high prow shows the beast's fierce mouth and fangs. The boat is colorfully painted, with red being the most prominent. The rowers are accompanied by men who bang cymbals and gongs.

Culture Group: Korean
Celebration: Memorial Day

On this day, the nation pays tribute to the war dead. Memorial services are held at the national cemetery in Seoul and at the United Nations Cemetary in Pusan.

Celebration: Farmer's Day

In Korea, this is a day of much happiness and relaxation. Wearing colorful costumes, the farmers rejoice with age-old dances and music.

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Culture Group: American Indian/Seminole
Celebration: Green Corn Celebration

As the corn ripens in late June, the Seminoles of Florida get ready to celebrate one of their most sacred ceremonies. Families leave for the Everglades, where they camp under the trees for seven days. It is a happy time, during which children play with deerskin balls filled with deer hair, men and women dance to the beat of their rattles, and feasting seems continuous. During Fast Day, however, men and boys abstain from any nourishment. The tribe's Medicine Man goes into the swamp to look for the magic Medicine Bundle, which was hidden by him the previous year. Magical powers are attributed to the Bundle, for the Seminoles believe that it was handed down to them by the Great Powers that fill the universe. It is their most precious possession. It can keep the tribe together and strong. Its contents are sacred, and very few people ever see them. It is said to contain snake fangs, feathers, herbs, and roots. After a long prayer, the Medicine Man checks the Bundle to make sure that nothing is missing. For the rest of the day, both men and women perform religious rituals and dance around the Bundle.

The last dance, which is performed at midnight, is called the Green Corn Dance. It is a prayer and thanksgiving for the survival of the Seminole tribe. By dawn, food is again plentiful; for the first time, corn is part of the meal. The meal includes corn biscuits, corn on the cob, and corn gruel to drink. The beginning of a new year is marked by the return of the Bundle to its hiding place, where it will be safe until the tribe returns for it in 12 months. (From Marquevich, Multiethnic Studies in the Elementary School Classroom.)

MONTH: JULY
Culture Group: Asian American
Celebration: Day of the Lotus Festival

Through the concerted efforts of many organizations in Asian American communities, a festival known as the Day of the Lotus was created to bring together all Asian-Pacific peoples to share in their heritage and culture. To paraphrase the goal of one of the festival consultants: "The Asian Americans have been integral participants of life in these United States, but they have not achieved the status of being recognized as first-class Americans. May this festival of sharing unite the community at large; encourage deeper understanding to the end that Asian-Pacific Americans would become active participants in the decision-making processes; and, in the end, reap the rewards afforded to all Americans." Various groups have displayed their arts and crafts. All groups have sponsored booths featuring foods that are distinctive, exotic, tasty, and different in form and texture but which are still basically similar. Each year, the highlight of the festivities features two of the cultures. Each culture is prominently shown in all of its aspects. Continuous entertainment includes dances and music, contemporary as well as the more well-known traditional favorites. The program is sponsored with the cooperation of the Los Angeles County Department of Parks and Recreation; city, county, and state officials are honorary participants.

Culture Group: Korean
Celebration: Constitution Day

This day commemorates the adoption of the Republic of Korea Constitution in 1948.

Culture Group: Japanese
Celebration: Bon Festival

In most of Japan and in the United States, Bon takes place on July 13, 14, and 15. It comes a month later in rural areas, where people still use the lunar calendar. Families clean their homes from top to bottom to prepare them for their spirit visitors. Family graves are made neat and tidy. At special Bon markets, evergreen branches, flowers, incense, fruits, and vegetables are bought. Often crickets are brought home in tiny cages to make the homes more cheerful.

On the first night of the Bon festival in Japan, sometimes called the Feast of the Lanterns," the streets glow softly from the light of paper lanterns as well as from small fires before the entrances of homes. It is a special time of year when Japanese people of the Buddhist faith honor their ancestors. They believe that the spirits of their relatives who have dies pay them a visit on these three days and that the lanterns and small fires will light the way.

Usually, on the last day of the festival, the young people in the village gather near the temple and dance the Bon-Odori until very late at night. They sing as they dance, clapping their hands and stamping their feet to the music of the samisens and the drums.

The Bon festival is not a sad occasion, but a peaceful, joyful one. The families rejoice that their relatives can be with them in spirit on these festival days.

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Culture Group: French
Celebration: Bastille Day

Bastille Day is celebrated in July 14. This is a national holiday, the anniversary of the capture of the Bastille prison by the people of Paris in 1789. It was one of the events that marked the beginning of the French Revolution. Parades, dancing in the streets, and colorful displays of fireworks highlight this celebration in Paris and other cities and towns in France. Crowds of excited people line the streets to watch the full-dress military parade move through the heart of the French capital.

MONTH: AUGUST
Culture Group: Korean
Celebration: Liberation Day

On this day in 1945, Korea was liberated from Japan after 36 years of colonial rule.

Culture Group: Japanese American
Celebration: Nisei Week

In Los Angeles, Nisei Week opens with the Coronation Ball, at which the Nisei Week Festival Queen is crowned. The celebration closes with a grand parade through the streets of Little Tokyo (downtown Japanese town). Included in this event are floats, bands, dignitaries, and hundreds of "ondo" (Japanese folk dance) dancers in beautiful summer kimonos. During Nisei Week, nearly 50 events focus attention on the cultural heritage of Los Angeles' Japanese community.

Although the traditional events do not seem to vary much from year to year, there have been changes during the 36 years of the observance's history. Nisei Week began as a grand sales promotion idea for Little Tokyo merchants during the Depression year 1934. Except for the seven-year hiatus during and immediately after the World War II years, the annual summer festival has continued to grow and prosper.

During the first festival, there were poster and essay contests (the Nisei were still mostly students), special radio programs, judo and kendo tournaments, a fashion show, a talent revue, and street dancing. As the Nisei grew, a queen contest was instituted. As the generation married and had children, a baby contest was begun. As the Issei became senior citizens, they were honored at an Issei Appreciation Pioneer

Luncheon. With the advent of television, the talent revue was discontinued; now a songfest and a program of cultural music have taken its place. As the Nisei matured and prospered, they outgrew street dances and preferred ever more elaborate dinner-dances for the Coronation Ball. Tickets now cost $50 per couple. Thus, the festival has continued to mirror the generation for which it was named.

With the Sansei (third-generation Japanese Americans) and the Yonsei (fourth-generation Japanese Americans) now actively participating in the festival, the board in charge voted to drop the term "Nisei Week" and rename it the Japanese Festival. Whatever name it bears, the festival will continue to be the focal point of Japanese community life--centered as it is in Little Tokyo but drawing from the extended communities throughout southern California.

TRADITIONAL COSTUMES

GRID REFERENCES

Culture Group: *Asian American and Pacific Island Heritage*
Country: *Japan*

The Japanese *kimono* (ki-mo-no) is widely known, and the word has become a part of the vocabulary of many languages. There are, as might be expected in Japan, various kinds of *kimonos*. *Kimonos* range from the light-blue and white *yukata* (yu-ka-ta) of summer and the bathhouses to formal costumes for such occasions as marriages, funerals, or attending the theater. In theory, a *kimono* must correspond in color, design, and pattern to the season, the mood, and the time or thought of an occasion/festival/holiday. In actual practice, *kimono* styles are as subject to the whims of fashion as is *haute couture* in the West.

In principle, bright colors are reserved for young girls. They will wear the most elaborate pinks, reds, and oranges, printed in bold, beautiful patterns on their long-sleeved *kimonos*. Older women gradually renounce these bright colors in favor of subdued grays, deep olives, and browns. Purple, however, a color the West often associates with old age, is considered a bright color in Japan is reserved for young girls. (In the United States, many older women have adopted the choice of Occidental women and now wear many subdued shades of purple.)

Men wear only black, dark brown, or deep gray; and this is refelcted in the costumes that are worn to commemorate various festivals. Elaborate headgear accented with gold trim is featured. The headgear denotes status, title, and the era of the ruling lord.

To bind the *kimono* at the waist, Japanese wear an *obi* (sash or belt). For women, the *obi* is a very elaborate affair. It is wide, stiffly padded, and tied in an enormous bow at the back. Since women do not wear jewelry on kimonos, the *obi* substitutes as embellishment for the kimono. Sometimes the *obi* will be woven in a pattern of dragons' heads or peony flowers or in abstract designs and colors. An actor's wife may, on the occasion of a certain famous classical play, wear an *obi* with her husband's face embroidered on it in a scene from some climactic moment. For a young child, the *obi* may be tied in a butterfly design. It has been stated that the *obi* will reveal the age and status of a woman and whether or not she is married. In some instances, the age can be determined by the color, pattern, design, and the way in which the *obi* is fashioned. The *obi* is cumbersome and bulky; but, despite these discomforts, Japanese women find its support to the back strengthening and its symbol of elegence beyond question. Men's obis are thin strips or fine cloth wrapped around the hips and tied in a discreet bow at the back.

Over the kimono is worn a light cloth coat called the haori (ha-o-ri), the final requirement of formal dress. Haori for men are also more subdued in color and design than those worn by women.

To a Japanese woman, her hair is her glory; and, for festive occasions, she will allow her hair to be coifed into intricate loops and folds. This elaborate headdress could be a wig of traditionally set hair weighing a dozen pounds and containing various hair ornaments for eye appeal. A younger child may wear on her hair a tasseled crown of paper flowers.

Traditionally, the Japanese use footwear of two kinds: geta (ge-ta), or wooden clogs for walking in snow, rain, mud, or on the rough cobbled pavements; and zori (zo-ri), which are soft straw-woven sandals, springy and bouncy to the step. These are worn in better weather and on smoother pathways.

Country: China

Ancient ceremonial robes are memorable for their spendor. Ceremonial costumes had sun, moon, stars, dragons, and pheasants painted on them. Underneath was embroidered in five colors a vase used for ceremonies in the room of the ancestors, an aquatic herb, fire, white rice, a hatchet, and the letter fu. These were symbols of virtue. Ceremonial caps with ribbons and balls of cotton at the sides were worn. Caps of all types, each with a different meaning, were popular in China. Some caps covered the entire forehead and fell over the brow.

Empress Sin-Lin-Chin, wife of the legendary Emperor Huang-ti, is credited with perfecting a technique of manufacturing and painting silk. Silk clothes were produced and worn on festive occasions in many lovely shades of yellow, turquoise, red, blue, and coral. These were ornamented with feathers, flowers, ears of corn, and paintings. Many costumes were made of ornate brocades embroidered with dragons.

Dragons were the symbol of heaven for the Chinese; they played an important part in the religion and were protrayed wherever possible--on hangings, on clothes, and in books and pictures. There were dragons of all sorts, some with one head and some with two or more heads or with tongues of fire. There were earth dragons and lake dragons, good dragons and bad, often accompanied by other monsters. The number of claws on the dragon designated the rank of the wearer.

Dragons are usually bearers of happiness and had a festive significance; hence, their popularity and the devotion they received from a population that wished for happiness.

The emperor's costume was magnificent. Pearls were used as buttons. There were jewel-encrusted dragon motifs on his silks. The simplest of his necklaces consisted of more than a hundred pearls intermingled with rubies, lapis lazuli, and yellow amber. His sashes were ringed in gold and studded with rubies, sapphires, and pearls. The dragon was also the symbol of the emperor, who was called the "true dragon"; the "seat of the dragon" was his throne, and the "clothes of the dragon" were his ceremonial robes.

Country: *Korea*

The traditional Korean dress is remarkable for its restraint in the use of color. Although the Japanese and Chinese use bright colors in dress, the Koreans prefer white or a few subtle colors.

A discreet mixture of white and gray adorns the man's traditional attire, while a woman uses either all white or two complementary colors. Bright colors are worn by children; and, on festive occasions, their sleeves are striped with the shades of the rainbow.

The traditional clothing for women consists of bloomer-like trousers (*paji*), worn under a long and loose skirt (*chima*) and a waist-length jacket (*chogori*). The *chogori* is fastened by two long ribbons tied in a bow.

Men, too, occasionally wear the *chogori*. Instead of the *chima*, however, the long and baggy *paji*, tied at the bottom, serves as an outer garment.

An overcoat (*turumagi*) and rubber shoes with pointed or turned-up toes complete the traditional attire for both men and women.

The traditional style for hair does not reflect how hair was at one time considered the most important part of a woman's make-up. Now, nearly all Korean men and women have adopted Western hair styles. In the old days, however, the young, unmarried people wore pigtails, which they were not allowed to knot up on their heads until they were married. Of the many early hair styles, the *nangja* (maiden) style is one of the few preserved today in remote villages. The origin of this style goes back to the sixth century, when the ladies of the court knotted their hair into a ball just above the nape of the neck. A pin made of gold, silver, or jade was thrust into the knot as a fastener and a decoration.

Headwear has always been an accessory worn exclusively by men. In ancient times, they wore an elaborate hat called the *cholpung* (wind-breaker), with bird feathers decorating the front. The *kat*, another man's hat still worn by old country gentlemen, is made of plaited horsehair. It is black, incontrast to the white of the costume.

Country: *Philippine Islands*

The traditional form of dress for the Filipina is the sarong, a length of material which is wound around the waist in a special way and which falls to the ankles. Some women wear a form of skirt which consists of a long, straight, seamed tube. Some consider this a less attractive garment since it lacks the elegance afforded by a sarong's natural folds. The women also wear *ternos*, capacious garments with huge butterfly sleeves that are usually covered with rich embroidery for use on festive and special occasions.

Among the wealthier classes, the Spanish influence in large towns brought a taste for rich, embroidered satins, which were made into full skirts and worn with the traditional lace blouses. The colonizers also introduced the practical fashion of carrying fans.

Nowadays, townspeople have adopted a casual, modern style of dress. The men wear colored shirts and slacks as well as straw sombreros to protect them from the sun. For festive occasions, the men wear *barong tagalog*, a long, loose shirt of thin material, rich with lace or embroidery.

A great variety of headdresses are worn in the islands, and it is possible to tell where a man lives by the kind of hat he is wearing. Hats range from turban-like headcloths or small caps to large, wickerwork hats that offer effective protection from the heat of the sun.

Country: *Vietnam*

The traditional dress of both male and female Vietnamese consists of a pair of wide-bottomed trousers and a jacket, usually of the same color. The trousers, worn everywhere with a brightly colored sash, are generally black in the South, brown in the North, and white in the Central regions.

On festival days, the male costume is varied by the addition of a long, black tunic buttoned down the right side.

City-dwelling Vietnamese women have adapted traditional dress to suit modern fashion. The trousers are often of white satin or silk and are worn with a long tunic. Another style of dress is the Chinese type, which has a narrow skirt slit up one side.

Men, especially the young, are dressing more and more in the American manner.

An almost universal item of Vietnamese dress is the typical conical hat, which has prevailed over the beret, turban, fez, and all other types of headgear introduced from abroad. The conical hat has a variety of uses; it is both a sunshade and an umbrella, and it is also very useful as a shopping basket and handbag.

In country districts, the Vietnamese wear very heavy wooden clogs or go barefoot. Sandals are customary for both men and women in the towns, although it is common, even in the larger cities, for the people to walk barefoot.

Country: Burma

Burmese women wear their hair bound into a knot on the top of the head and wrapped round with a piece of gaily colored muslin or silk.

The dress of both men and women consists of a jacket of cotton or woolen cloth, according to the season, with a silk or cotton sash in bright colors bound round the waist. Today this traditional costume is often replaced by Western-style clothes.

The custom of piercing the earlobes is common to both sexes. The earrings most commonly worn are cylinders of gold or other metal, about one inch long and a little under half an inch in diameter.

The piercing of the earlobes of a child is considered an important occasion; friends and relatives are invited. Invitations to this ceremony are not written or printed on cards, but are distributed by sending little packets of specially prepared tea, which, when mixed with a glutinous substance that does not alter its properties, takes on a solid consistency and is considered an excellent aid to digestion.

Country: Laos

Western influence is very evident in Laotian dress. For work, most Laotians wear odd items of European dress: a pair of khaki shorts worn with a colored shirt is the most popular style of costume among men. Women will often wear a simple wrap-around skirt with a blouse.

For special occasions, men wear a sampot, a sarong-like skirt, the ends of which are drawn between the legs to form knee-length trousers, and a white jacket or a loose shirt.

Laotian female dress consists of a skirt wrapped around the waist and reaching just below the knee and a brightly colored scarf draped around the upper part of the body. The traditional skirt of the Laotian woman is made of silk and has a broad band of silver or gold trimming, in elaborate designs, around the hem.

A great deal of jewelry is worn since it is a symbol of the prestige and wealth of a woman's family.

Long hair drawn into a knot at the nape of the neck was once the universal fashion among Laotian women. In recent times, however, this has been replaced by short hair styles. Permanent waving is also an accepted fashion for hair styles.

Country: Cambodia

The traditional dress of the Cambodians is very similar to that of the Thai and the Laotians. The men wear a cotton garment that is wrapped around the hips, with one end passing between the legs and fastening into the belt at the back. Shorts may be substituted, but either garment is generally worn with a short cotton jacket.

The women wear a sarong, a single piece of material draped around the waist and falling to mid-calf. A short blouse is also worn.

As a rule, both men and women go bare-headed; but, when the sun is at its fiercest, they may improvise a kind of turban. Some men wear felt hats, which quickly become floppy and shapeless because of being worn in rain and sunshine.

At festival time especially, the dancers will wear a brocade skirt held in place with a jeweled clasp. Over the short blouses a gold-encrusted scarf is usually draped. A

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jeweled collar and many bracelets on the arm complete the outfit. An elaborate tower, pointed as high as two feet above the head, jeweled in many tiers, is one kind of headdress. The other is a traditional miter crown, a *mokot*, which is a precious piece of metalwork, finely wrought in gold. The severity of its lines are relieved by a rose worn over the left ear and by the floral wreath which touches the cheek.

Culture Group: *European/Mediterranean American Heritage*
Country: *Switzerland*

Almost every canton (state) in Switzerland has traditional clothing, to be worn only at festivals and other ceremonial occasions.

The women of the canton of *Appenzell* wear an ankle-length skirt and a bodice of rich lace over a finely embroidered blouse. The bodice is fastened with silver and gold chains. Soft linen sleeves are fastened at the wrists with white lace, and the embroidered lining of the frock is also decorated with lace of the same color. The women also wear an organdy shawl with pleats and elaborate embroidery. Headgear is made up of two quite separate pieces of tulle, shaped like fans and divided from each other by a bunch of white flowers. The collars are decorated with many strings of pearls, which, together with the big necklace reaching down to the waist and the embroidered petticoat, give them an air of distinction and elegance.

The festive dress of the shepherds in *Fribourg* is made of thick blue cloth finely speckled with white. They have short jackets with balloon sleeves, wear a straw hat known as a "*capette*," and carry an iron crook or *crotzette*. This costume is particularly common in the Gruyere district, where it is worn by all men, not only by shepherds.

The main feature of the clothing of other women is the apron petticoat, without which no Swiss woman would feel dressed. Bodices, mantles, lace, ribbons, and gold chains all add variety to the imaginative decorations of folk art. Nowadays, a woman's folk costume is only seen on special holidays in the canton of *Vaud*, and even that is far different from the dress of the past. The modern costumes have been adapted to modern styles--particularly with regard to freedom of movement. Velvet bodices and green and white striped skirts have been replaced by a simple, sleeveless frock with an apron. The blouse has short flounced sleeves, the bodice has been replaced by a simple decoated white scarf, and the complicated headgear by a little hat.

In Fribourg, the women wear shorter skirts with deep pleats, which allow the white stockings and black shoes to be seen. They also wear lace coifs or straw hats, but the women still keep their aprons, silk shawls, and sashes. On some special occasions, black silk dresses and aprons are worn, together with a white shawl with fringed edges.

The women of Neuchatel wear straw hats, lace caps, embroidered shawls crossed over bodices, short sleeves, and pleated skirts of cretonne or chintz. These costumes have also changed through the years.

At Bern, the men wear velvet costumes with short sleeves and red and silver embroidery, together with a little round leather cap called a calot. The women generally wear bright dresses; however, sometimes these are more sombre, as at Basel. At Interlaken, women's hats have lowered brims; and, at Simmenthal, women wear embroidered shawls.

The old Bernese costume consisted of a black velvet bodice fastened by two crossed silver cords and a white shirt with billowing sleeves. The gold chains were worn to give the men an idea of the dowry available.

The costume of Guggisberg is unusual: the hat is a little flat disc, the pleated bodice is attached to the skirt, the apron has very tiny pleats, and the white stockings go only to the knee, where they are held by ribbons.

The costume of Thurgau is also a simple one; its most important feature is the hat. Catholic women wear hats covered with gold embroidery and fastened with broad ribbons; Protestant women wear simple coifs with black silk ribbons or ribbons with plain designs on them.

The married women of the canton of Unterwalden may be distinguished from the unmarried ones by the silver and gold arrows with which they decorate their costumes. Besides a bodice, they also wear big yellow hats and necklaces. The men's costume is rather simple, but blue shirts and richly embroidered waistcoats are worn.

In Wehnthal (Zurich), the men wear a three-quarter length jacket with large flaps on the pockets. Their broad breeches (schlotter or flotterhosen) are made of rough cloth and sometimes bleached canvas. On Sundays, they wear red belts, long black neckcloths, red waistcoats, socks made of multicolored yarns, high shoes with buckles (stockli), and a three-cornered hat or a broad hat with a buckle. The women wear black or dark velvet bodices attached to their black skirts. Their blouses are white and have short sleeves. The apron is decorated with bright colors.

The women of the village of *Knonau* in the canton of *Zurich* wear a costume called the *burefeufi*, the main feature of which is the decoration of colored ribbons on the back in the form of a V. The skirt is dark blue; the wool and cotton bodice is a little lighter; and the apron has horizontal red bands. They wear red stockings and a white headcloth, the corners of which hang down in front. The old costume of the Grisons was made up of a red coat and jacket with blue breeches for the men and long skirts, a high bodice, red stockings, and a blouse with long sleeves for the women.

The men wear brightly hued uniforms and feathered hats at many festivals. These are reminiscent of the many different colors that the Swiss men wore while fighting in the service of foreign kings.

To preserve the folk customs and traditions of Switzerland and to assure that this rich legacy is not lost to succeeding generations, the National Federation of Swiss Customs has been established.

Country: *India*

In India, people wear a variety of clothes. Most women wear *saris*. A *sari* is a piece of cotton or silk cloth. It is wound around the figure in such a way that it makes not only a gracefully draped skirt but also an upper garment. Indian women sometimes wear blouses under their *saris*. There are many ways of arranging a *sari* so that it makes a very becoming dress. A woman may also drape her *sari* over her head. Then it serves as a headdress, too. In northern India, many women wear a long blouse over full trousers.

Many *Hindu* men wear a piece of white cloth, which is wound around the waist and arranged to look like a pair of baggy trousers. This garment is called a *dhoti* and is usually made of cotton. Over the *dhoti*, some *Hindu* men wear a coat that is buttoned to the neck. Many wear turbans on their heads. Turbans are of great variety, and some are very picturesque and showy.

Parsees still dress as their grandfathers did. They wear coats that reach to their knees, white trousers, and high felt or black oilskin caps.

A person could tell which group an Indian belonged to by the special types of clothing worn by the individual. More and more young men and women of India are wearing European clothes or partly European and partly traditional clothing. Little boys in India usually wear a pair of shorts and a shirt. Girls wear loose blouses and colorful *saris* or full skirts.

Country: Austria

The people of Austria wear traditional clothes and consider them part of their national inheritance to be passed on from one generation to the next.

Every part of Austria, every valley and often every village, has its special clothes by which men and women express solidarity with their homes. The cut of the clothes has remained the same for centuries, with perhaps some variation in color and material.

The villagers have held mostly to their home-spun and woven fabrics, the best-known of which is the Loden, a wonderfully resistant, stiff wool material. Women wear much linen and this, too, is home-woven and very strong.

In Styria, known as the green province, all men wear the Steiergewand. This clothing, once restricted to Styria, has become the national costume of Austria. It is very distinguished, subdued in color, and extremely hard wearing. The jacket made of loden (thick woolen cloth) is gray and has green lapels. The shorts are made of stout leather and are sometimes stitched with colored thread. The woolen stockings are green and white or dark blue. There are finely embroidered vests, sometimes made of velvet, with silver buttons. The Austrian embroidered suspenders of wool or velvet are copied everywhere; the leather straps and the belt are richly decorated. The felt hats vary in shape but always are adorned with a feather or tuft of chamois hair. Also, there are typical shepherd cloaks made of fur or plaited straw.

Women throughout the country wear the famous dirndl. The name comes from Lower Austria where a farmer's dayghter was called a dirndl; but, with time, the word was applied to the costume that girls wore.

The bodice made of wool, cotton, velvet, or silk is covered with a shawl fixed with a silver brooch. The white blouse has full sleeves. The ample skirt is of figured, hand-printed cotton with an apron of cotton for week days and of silk for Sundays. Stockings are white, and shoes are black, sometimes having buckles.

The headdress varies from one valley to the next, sometimes from one village to the next. In Burgenland, for example, girls wear richly embroidered kerchiefs while in Upper Austria the women are proud of the Linz bonnets.

For religious and other festivals, particular care is taken in dressing young Austrian children in traditional costumes. Embroidery and lace are lavishly used. The little girl wears a *dirndl*, consisting of a white blouse, velvet bodice, full skirt, and apron. The little boy's velvet vest and velvet jacket are lavishly embroidered.

In *Upper Austria*, women wear a headdress made of stiff, gold material decorated with pearls. This headdress and the more elaborate traditional costumes are passed from mothers to daughters for many generations are are most carefully preserved.

In *Tyrol*, men wear traditional costumes richly embroidered, with a wide-brimmed soft hat adorned with wild flowers and feathers. It is probable that this costume was worn by their fathers and grandfathers before them when getting married, at funerals, and on other important occasions and at festivals.

Country: *Hungary*

Traditional Hungarian costumes vary widely from region to region, but certain overall similarities may be noted. The male costume is in general more splendid than the female. Sheepskin is one of the most common materials, expecially in rural areas. Sheepskin jackets and cloaks are richly decorated with colored wools and appliqued leatherwork on the shoulder and back.

Men's trousers vary from the baggy, pleated linen pants worn on festive occasions to tight trousers of heavy material worn on more practical occasions. On festival days, it is the custom for women to wear numerous petticoats and underskirts so that their wide skirts, sometimes embroidered in as many as twenty different shades, stand out in a bell-like shape. Married women wear embroidered scarves over their heads, while girls go bareheaded or wear a light wreath. The usual male headgear is a sheepskin cap or a felt hat.

Herdsmen wear a white wool cloak, the *szur*, which is beautifully decorated with appliqued felt and embroidery. The designs are elaborate and vary with each region.

Young girls wear full skirts and embroidered blouses that are the basis of the national costume. Much of the beautiful embroidery used to be done in the spinning and weaving room, where unmarried girls gathered to work during the winter under the supervision of married women.

Country: Czechoslovakia

Traditional costumes are no longer worn in everyday life in most parts of Czechoslovakia, although they are still to be seen in mountainous regions. However, most of the forms of national dress are preserved by members of the numerous folk dancing societies and are worn for performances at meetings and festivals.

The costumes of Czechoslovakia vary considerably from district to district. This great diversity is due partly to the ethnic and temperamental differences of the Czechoslovalian people and partly to the varied influences of neighboring peoples, such as the Germans, Poles, Hungarians, and Ukrainians. A few examples may give a general idea of the richness of traditional costumes.

The women of southern Bohemia wear preated skirts bordered with ribbons, white blouses with short, puffed sleeves, and short, sleeveless jackets. Their aprons are embroidered with bright floral patterns. They wear embroidered handkerchiefs as head coverings. The men wear yellow kidskin trousers reaching to the knee, embroidered white shirts covered by blue waistcoats, short jackets with stiff, embroidered collars, and wide-brimmed hats trimmed with beads and feathers.

Costumes of Plzen province are familiar because they are worn by the actors in Smetana's opera The Bartered Bride. The women wear a great number of petticoats, white blouses with puffed sleeves, wide collars decorated with lace and ribbons, and lace headdresses with bows at the back. The men wear yellow kidskin knickerbockers, black cravats, and wide tailcoats.

In southern and eastern Moravia, women wear red stockings, blue skirts edged with red, embroidered blouses and bodices, and red handkerchiefs as headdresses. Men wear high boots, black leather knickerbockers, white shirts, red and blue waistcoats, blue jackets, and wide-brimmed hats.

The costume generally taken as the prototype of Slav national dress for women is worn in western Slovakia. It consists of a wide, pleated skirt; a tight, embroidered sleeveless jacket worn over a blouse with puffed sleeves; and an apron. It is all white, with the exception of the apron, which is embroidered with floral patterns. Married women wear a cone-shaped headdress covered with a light, white woolen shawl, while unmarried women wear a white headdress with gold embroidery.

Country: Germany

The most celebrated costume of Germany comes from Upper Bavaria. The woman's costume (dirndl) consists of a pleated cotton skirt with a flowered print and a tight-fitting short-sleeved blouse; the man's costume consists of the famous lederhosen, characteristic leather shorts, with shoulder straps connected on the chest by an embroidered crosspiece. In summer, the men wear a shirt of blue or green cloth; and, in the winter, a jacket of course gray woolen cloth. The lapels are ornamented by applique work of green material in the shape of oak leaves. The hat also is green; in the cold season, loden capes are added to the attire.

Also deservedly famous is the costume worn by women in the Black Forest. The black background of the broad pleated skirt, velvet blouse, and short jacket is enlivened by the white of the puffed sleeves and the aprons embroidered in bright-colored flowers. The head covering characteristic of the Gutach Valley is called bollenhut. It is of white straw, stiffened with gypsum and ornamented with woolen pompoms; married women wear black, and unmarried women wear red.

Perhaps the most luxurious female costume is that worn in the Lausitz. The bodice is completely covered with embroidered multicolored beads and dangling ornaments in the form of hearts and crosses. The hat is a kind of fez of black velvet, crowned with a wreath of spangles and gold leaves.

Also very charming abd very fitting is the head covering worn by women in the Spreewald. It consists of a cap with two sidewise wings embroidered in flowers and bordered with lace all around a fringe.

Country: Russia

The U.S.S.R. is made up of nations differing widely in language, history, and civilization. As a result, the variety of national costumes is enormous. Modern life has affected traditional dress in different degrees, industrialization being the chief cause of change. On becoming an industrial worker, the Kazakh shepherd abandoned his long, flowing shirt for overalls. The Tadzhik woman gave up her veil on entering the university.

It is only in remote regions that people still wear national dress. Some people have adopted two types of costumes. Tatars, for example, dress like Russians in everyday life but wear traditional clothes on festive occasions. Women wear trousers and, on holidays, add little boots with upturned toes. Silver coins and bangles adorn their black hair.

The *Uzbeks*, *Kazakhs* and *Turkmen* have all retained many elements of their old costumes in their daily life but mix them with items of modern dress.

During Khrushchev's regime, there was increased interest in the production of consumer goods, and the people began losing some of that air of shabbiness for which they were known in the Twenties, Thirties, and Forties. Today, most of the people go about their business in somewhat drab but functional Western dress.

Nowadays, Soviet citizens are able to buy sport shirts very much like our own, so it is not unusual to see the men walking about in their shirtsleeves, without a tie, and often in sandals. Their appearance is neat, with no Ivy League touches or Madison Avenue refinements. Women wear rather plain dresses of cotton or silk, usually in a printed fabric. In general, the population looks decidedly proletarian.

The Russians look best in the winter. They are comfortable dressed and well-protected against the rigors of this season. Coats usually have fur collars, are ankle-length, and are worn with Persian lamb hats. The military look is very popular and particularly dashing. The majority of people wear *valenki* (felt boots), which are famous for their warmth. Furs have an important role in the clothes of Russians, and much expertise is shown in the treatment of furs and leathers.

Culture Group: *Hispanic American Heritage*
Country: *Venezuela*

Both men's and women's traditional dress varies from region to region, from the hot climate of the plains to the cold climate of the Andes. In the Andes region, the universal garment for both men and women is the short *poncho* (*ruana*), worn with black, wide-brimmed felt sombreros. The women decorate these with flowers and ribbons.

Straw hats are becoming more common, expecially during the daytime. On the *llanos*, enormous black or Havana hats called *tejanos* ("from Texas") are worn by the cattle raisers and are their distinctive headgear.

The true male national costume is the *liquiliqui*, a suit of white cloth consisting of trousers and a large shirt fastened up to the neck with buttons of gold or leather. A similar costume is worn in all the Andes region under the *poncho*. In the hot regions, it is the only costume ever worn, even on feast days. In addition to the *liquiliqui*, men wear a large sash or belt (*faja*), expecially in the countryside, on which they hang a purse and a *machete*, the large knife which a peasant always carries.

The most widespread feminine garment is the *joropera*, a full and brightly colored skirt of cotton or other cloth, worn with the *cota*, a white and richly embroidered blouse. Blouses are very loose, leaving the shoulders exposed, and may be held at the waist by a sash. In the Andes region, women still wear long, wide skirts, which are delicately embroidered and even sometimes fringed with gold. Earrings (*zarcillos*) are an important part of women's dress.

Country: *Mexico*

In the countryside, most men wear simple cotton shirts and trousers of the same color, generally white, though pink, yellow, and other bright colors are sometimes worn. Differences in the cut of the shirts and trousers occur from region to region. The men wear broad sashes of wool or cotton, wrapped several times around the waist. Their sandals (*huaraches*) resemble those depicted in Aztec codices, on terra-cotta statuettes, and in the bas-reliefs from Mayan buildings at Palenque and Bonampak.

In some villages, less traditional garments are worn. The typical male costume in the state of Chiapas consists of short pants, an embroidered shirt, and a *chamarra*, which is a short, handwoven woolen jacket, fastened at the waist with a leather belt.

The basic male costume is completed by the *serape* (shawl) and the *sombrero* (hat). The *serape* is a blanket of handwoven wool with an opening for the head. It is worn like a sleeveless cloak. These, too, vary from region to region. One common type of *serape* is the *jorongo*, which is of medium size and is folded over the left shoulder. Red woolen *jorongos* are popular in the states of Jalisco, Colima, and Nayarit.

Sombreros are made everywhere. There are many variations in materials, shape, and size of crown and brim. The *sombreros* worn in the state of Morelos have enormous brims. Those from Papantla in the state of Veracruz are distinguished by their very high crowns and narrow brims. The Huichol Indians prefer a flat crown and a normal-sized brim. Theirs are decorated with bright feathers and, on feast days, are further embellished with orchids. Some are adorned with many-colored strands of wool, silk ribbons, plaited horsehair, worked leather, and pearls. Townsmen usually prefer richly decorated *sombreros* made of felt. Yucatan is famous for its *sombreros* made of plaited palm leaves.

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The national women's costume is known as the *china poblana*. The original costume consisted of a full red cotton skirt, a green yoke, a white sleeveless brouse, a dark *rebozo* (shawl) worn over the shoulders and crossed on the breast, a string of pearls with several strands, headgear of colored ribbons, and red or green high-heeled boots.

The sleeveless white cotton blouse, sometimes embroidered with silk and little pearls, is the most common kind, but there are many others, including two which go back to pre-Columbian times. The first of these is the *quezquemetl*, made of two pieces of rectangular cloth which fall from the shoulders like a cape. The second type of blouse of pre-Columbian origin is the sleeveless *huipil*, which is wide and capacious; its length varies from region to region. The women of Oaxaca and Yucatan usually wear very long *huipils* of embroidered white cotton. On the Chiapas plateau, the women prefer them to be of handwoven wool and to be richly decorated. Chamula women also like them long, but prefer black wool, with beautiful fiery-red decoration. Chinatec women wear very long *huipils*, made of red or purple handwoven wool and embroidered in contrasting colors.

The Tehuanas, women of the city of Tehuantepec, wear bright-colored cotton *huipils*, which reach to the waist and are embroidered with geometrical or floral designs. On their heads, they carry painted gourds full of fruit and flowers.

Unmarried women wear their hair long, either unbound or in three braids which hang down in the back. Married women wear their hair up on the head or make a bun of it at the nape of the neck. The jewelry of most Mexican women is very modest, consisting of many strings of colored beads. The rich can afford to wear valuable gems. The Mextizas of Yucatan make filigree earrings and beautiful rosaries out of fragments of coral; Tehyanas like golden earrings and long golden necklaces, with many coins hanging from them. In many villages near Toluca, women wear unusual silver earrings.

A SELECTIVE BIBLIOGRAPHY RELATING TO MULTICULTURAL EDUCATION

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This selective bibliography includes titles that have qualities and information representing many cultural heritages. Most titles are annotated. A suggested reading/interest level appears after the annotation. The entries in the section on "Stories and Storytelling in Many Cultures" are annotated only where the contents are not apparent in the entries. Since folktales, fairy tales, and legends are universal in nature, these titles are ungraded. For additional titles in all areas, two publications of the Library Services Section, Los Angeles Unified School District, can be consulted. These publications are Multicultural Experiences in Children's Literature, Publication No. EC - 471, 1978; and Multicultural Experiences in Literature for Young People, Publication No. SC - 763, 1979.

SELF-IDENTITY AND AWARENESS OF OTHERS

Acuna, Rudolph. Cultures in Conflict. Alhambra, CA: Borden, 1970.
In question and answer form, problems are posed regarding the culture of the Mexican American. A case study approach is used throughout the book to promote discussion, with excellent guidelines in the concluding chapter. For Anglos, this book is very informative; for Mexican Americans, it will instill pride in self. Illustrated in color. Includes a glossary and index. (5-8)

Acuna, Rudolph. A Mexican American Chronicle. New York: American Book, 1971.
An illustrated history of the Mexican Americans. Includes an index and glossary. (7-9)

Acuna, Rudolph. The Story of the Mexican Americans. New York: American Book, 1969.
The culture and contributions of the Mexican American are presented by focusing on the people and the land in the Southwest after migration from Mexico. Brief biographies of prominent contemporary leaders in the Mexican American community are included. There are many illustrations, no index, and a brief glossary. (7-12)

Alderman, Clifford. Colonists for Sale. New York Macmillan, 1975.
A description of the conditions of indentured servants in early America indicating the roles they played in the various colonies. The conditions in the United Kingdom and Europe that gave rise to the voluntary and involuntary sale of men, women, and children are outlined. The author explains that this "white slavery" is often forgotten although much has been written on it in sources not readily obtainable. Bibliography. Index. (6-8)

Armstrong, William. Sounder. New York: Harper & Row, 1969.
A Black sharecropper and his family suffer from poverty, cruelty, and the social and economic injustices of a system that does not accept them. The magnificent spirit and dignity of the characters are brought forth in powerful prose. Newbery Medal Book, 1970. (6-8)

Asimov, Isaac. The Shaping of North America. Boston: Houghton, Mifflin, 1973.
The colonization and Indian-Colonial relations that shaped North America are related by a gifted author. Illustrations, maps, chronology, and an index are included. (7-12)

Axelbank, Albert. The China Challenge. New York: Franklin Watts, 1978.
The author describes his visits to major Chinese cities, villages, and communes. Conversations with individual Chinese of varying stations in life are reported, and the accomplishments of mainland China since 1949 are related. Several photographs are included. A brief chronology of Chinese progress since 1949 and an index concludes the book. (7-12)

Baity, Elizabeth. Americans Before Columbus. Rev. ed. New York: Viking, 1961.

A well researched survey of how different people lived in pre-Columbian America. The author speculates as to what the daily life was like from studies made of the remains of long dead tribes and nations. This book will help the advanced elementary child visualize ancient culture and accept different ways of life. Includes photographs, bibliography, glossary, and index. (6-9)

Baker, Betty. The Big Push. New York: Coward, McCann & Geoghegan, 1972.

Set in 1905, this true incident describes the impact on a Hopi tribe of the White man forcibly taking children away from the reservation for schooling and the ensuing conflict that resulted in the debasement of the Hopi way. A vivid picture of the difficulties the children have in understanding and conforming to the demands of the White school is presented. (4)

Baker, Betty. Settlers and Strangers. New York: Macmillan, 1977.

A brief history of the Zuni, Hopi, Papago, Pima, Navajo, and Apache Indians, from their origins in Siberia in prehistoric times, their tribal relationships, and their lives of today on reservations in Arizona and New Mexico. Includes descriptions of religious beliefs, customs, rivalries, and early confrontations with Spaniards and "Yankees." Illustrated with photographs. Indexed. (7-9)

Baker, Betty. Walk the World's Rim. New York: Harper & Row, 1965.

The central characters in this distinguished piece of historical fiction are Esteban, a Black slave, who was one of the four survivors of the disastrous Narvaez Expedition to Florida in 1527, and Chakoh, a young Indian boy belonging to the impoverished Avarare tribe of southeastern Texas. The two become devoted friends, and Chakoh joins Esteban and his White masters when they travel to Mexico City. Esteban emerges as a character of great strength and dignity. He teaches the boy that courage and honor are important to a man and that it is slavery, rather than the enslaved, that is to be despised. (6-7)

Baylor, Byrd. Hawk, I'm Your Brother. New York: Charles Scribner's, 1976.

Because of his intense desire to fly, Rudy dreams that he is a hawk. He steals a baby hawk from its nest and identifies with it as it grows. When he finally lets the bird go free, Rudy feels that he too is flying. The black-and-white pen drawings by Peter Parnall dramatically convey the concept of flight. Caldecott Honor Book, 1974. (3-4)

Beim, Lorraine. Two Is a Team. New York: Harcourt, Brace, Jovanovich, 1945.

Two little boys learn to work and play together. This lesson of cooperation, as well as a more subtle lesson in multicultural understanding, is portrayed in the illustrations. (3-4)

Bloch, Marie. Displaced Person. New York: Lothrop, Lee & Shepard, 1978.

The author draws upon her own experience as a Ukrainian and upon the diaries and firsthand accounts of Ukrainian displaced persons to tell the story of fourteen-year-old Stefan and his father who fled west during World War II to escape the advancing Red Army. (7-9)

Carlson, Dale. Warlord of the Genji. New York: Atheneum, 1970.

A fictionalized account of Yoshitsune who lived in the 12th century. At sixteen he escaped from a monastery to join his brother who was to try to overcome the ruling Heiki clan. He was fearless, dedicated, and capable of inspiring a deathless loyalty in his men. (6-8)

Chandler, Edna. Indian Paintbrush. Chicago: Albert Whitman, 1975.

Living on an Indian reservation, Maria, part Sioux and part Mexican American, feels like an outsider. When a new teacher comes, she is able to change Maria's attitudes as she shows her the values of both the Mexican and Indian cultures.

Chrisman, Arthur. Shen of the Sea. New York: E.P. Dutton, 1925.

These short stories are a retelling of ancient Chinese folk tales, enhanced by the imagination of the author. The collection won the Newbery Medal in 1926. Illustrated with black-and-white silhouettes. (5-8)

Clifton, Lucille. All Us Come Cross the Water. New York: Holt, Rinehart & Winston, 1973.

A little black American boy tries to find out where his people came from. Not till he talks to an old man called Tweezer does he get a satisfying answer. Gently poignant illustrations by John Steptoe complement this poetic story of "roots". (3-4)

Clifton, Lucille. The Black BC's. New York: E.P. Dutton, 1970.

Simple rhymes, drawings, and excerpts from history praise the contributions of the Blacks to life and his right to dignity and freedom. (5-8)

Coen, Barbara. Bitter Herbs and Honey. New York: Lothrop, Lee & Shepard, 1976.

An entertaining historical novel about differences of opinion between Becky Levitsky, a high school senior, and her Russian immigrant parents in 1916. The customs and traditions of many immigrant Jews of the time are woven into the story. (7-9)

Coen, Barbara, The Red Man in Art. Minneapolis: Lerner Publications, 1972.

Portrays the image of the North American Indian as revealed in the painting and sculpture of foremost white artists. Each illustration is accompanied by a resume of its historical background, as well as information on the art technique employed. (5-6)

Courage to Adventure. New York: Thomas Y. Crowell, 1976.

Nineteen stories about children living in almost every life-style, culture, and era of American life. Some stories are complete, others are excerpts from longer books. Problems of integration and Japanese internment camps are included. Each story has an introduction that relates the story to our history. (5-6)

Cross, Jennifer. Justice Denied: A History of the Japanese in the United States. Englewood Cliffs, NJ: School Book Services, 1974.

Photographs and text tell the story of the Japanese in America, including World War II internment. (7-9)

DeGarza, Patricia. Chicanos: The Story of Mexican Americans. New York: Julian Messner, 1973.

In readable style, the author describes the history and contributions of Mexican Americans. A list of "Some Outstanding Americans of Mexican Ancestry" makes this a valuable addition to the collection. Index. (3-4)

De Jong, Meindert. The House of Sixty Fathers. New York: Harper & Row, 1956.

A vividly realistic story of a Chinese boy who was separated from his family during the escape from the Japanese invasion. The readers are given the full impact of the terror, pain, and hunger of the boy during the search for his family. Newbery Honor Book, 1957. (5-8)

Deloria, Vine, Jr. The Indian Affair. New York: Friendship Pr., 1974.

A discussion of current Indian problems in terms of the laws set forth by the United States government concerning Indian rights and property. Through the device of historical law, the reader can come to understand the background of the modern Indian movement, project where that movement is going, and what can be done to make it more effective. (7-9)

De Pauw, Linda. Founding Mothers. Boston: Houghton, Mifflin, 1975.

A survey of the roles of women in the revolutionary era covering women's work at home or making money, women's rights, Black American women, American Indian women, and loyalist and patriot women. A well-written and fairly comprehensive coverage of the lot of females at the time of American Independence. Bibliography and index included. (7-9 Adv.)

Dixon, Paige. Promises to Keep. New York: Atheneum, 1974.

The orphaned son of a Vietnamese woman and an American soldier, fourteen-year-old Lon Miller, has come to a New England town to live with the town's most prestigious family. Lon serves as a catalyst for social change, as the story deals with the different value systems of Occidental and Asian peoples. (7-9)

Dobrin, Arnold. A Life for Israel. New York: Dial, 1974.

A biography of Golda Meir. Emphasis is upon her dedication to the development of a national Jewish state and her participation in that work. (7-9)

Dowdell, Dorothy. The Japanese Helped Build America. New York: Julian Messner, 1970.

Through the story of Kenji Sugimoto and his family, their immigration to America and work in the vineyards of Central California, the tragedies of World War II, and the life following their release from the concentration camp, the contributions of the Japanese to America and particularly to California are well but simply portrayed. Lists some outstanding Americans of Japanese ancestry. Index, illustrations, and photographs. (5-6)

Dunnahoo, Terry. Who Cares About Espie Sanchez? New York: E.P. Dutton, 1975.

Fifteen-year-old Esperanza Sanchez is a "runner" who habitually leaves home and is continually picked up by the police. She ends up in Mrs. Garcia's foster home when her mother decides she doesn't want Espie at home any more. Through Mrs. Garcia and Espie's roommate at the foster home, Espie joins the Law Enforcement Explorer Group and goes through training at the Police Academy. Dunnahoo describes the functions of the L.E.E.G. as it actually works in Los Angeles. The character of Espie Sanchez takes on real dimensions in knowing that she is a composite of many girls Dunnahoo became acquainted with during her attendance at actual Explorer meetings. (7-9)

Embry, Margaret. Shadi. New York: Holiday House, 1971.
A story of Emma, her problems in growing up, and her inner confusions between the old traditional Navajo ways and the white man's world as taught to her by the school officials and the social worker. (7-9)

Fox, Paula. The Slave Dancer. Scarsdale, NY: Bradbury, 1973.
Jessie was kidnapped because he could play a fife and was taken for a four-month long voyage across the ocean to Africa to pick up a cargo of slaves. His odious duty was to "dance" the slaves to keep their muscles strong and their bodies profitable. A violent storm and subsequent shipwreck deprive the cruel captain and crew of their cargo. Only Jessie and one young slave boy survive. Excellent delineation of all characters and descriptions of the horrors of life aboard the ship combine to make this a memorable experience for mature, perceptive readers. Newbery Medal Book, 1974. (6-7)

Franklin, John. From Slavery to Freedom: A History of American Negroes. 4th ed. New York: Alfred A. Knopf, 1974.
A comprehensive history of black Americans from Africa to their status today. Economic, political, social, and cultural trends are traced. (8-9 Adv.)

Fukei, Budd. The Japanese American Story. Minneapolis: Dillon, 1976.
Discussion of the immigration of the Japanese to the United States, with particular emphasis on the discrimination and bitterness of World War II and the succeeding years. Among the topics focused on are rites of passage, religion, and the problems inherent in the bridging of two cultures. (7-9 adv.)

Gaines, Ernest. The Autobiography of Miss Jane Pittman. New York: Dial, 1971.
Well-written narrative of an ex-slave's life from Reconstruction days to the present times. The narrator is over one hundred years old and tells the story of how life was and is for black Americans in the United States. (7-9 Adv.)

Georgakas, Dan. Red Shadows: The History of Native Americans From 1600 To 1900 from the Desert to the Pacific Coast. Garden City, NY: Doubleday, 1973.
The author divides this history into three sections, the Southwest, California, and the Pacific Northwest. Each section begins with a description of the particular tribe before contact with the Whites, continues with a graphic description of how the tribe either repulsed or failed to resist the white onslaughts, and ends with a brief summary of present-day conditions. An excellent introductory volume. (7-9)

Gersten, Irene. Ecidujerp -- Prejudice: Either Way It Doesn't Make Sense. New York: Franklin Watts, 1974.
Focuses on such immediate problems as what prejudice is, what causes it and what strengthens it, how to recognize and eradicate it, and how to assess the damage it does both to the prejudiced person and the object of the prejudice. The whimsical drawings of Richard Rosenblum lend a humorous touch to a very serious topic. A selected bibliography is appended. (5-6)

Goldberg, George. East Meets West. New York: Harcourt, Brace, Jovanovich, 1970.
A dramatic and absorbing account of the Chinese and Japanese in California and the discrimination, prejudice, and hardship encountered by them through the years. Included in the story is what happened when the Japanese were forced into camps during World War II. (6-7)

Graciela. Graciela: A Mexican American Child. New York: Franklin Watts, 1972.
Sensitive black-and-white photos combine with a text based on tape-recorded conversations with Graciela to portray a glimpse into her life. Told in first person and set in Texas, but of interest to any reader. (3-4)

Gridley, Marion. American Indian Women. New York: Hawthorn, 1974.
Eighteen concise biographies about outstanding Indian women of the past and present, focusing upon their significant achievements. Areas in which these Indian women have made contributions include exploration, tribal leadership, art, and science. (7-9)

Griffith, Beatrice. American Me. Reprint of 1948 ed. Westport, CT: Greenwood, 1973.
The author combines stories written by Chicano youth with her own sociological analysis in a classic description of urban Mexican life. Although many of the examples seem to be dated, they provide a rich panorama of wartime life in California urban barrios. The glossary includes invaluable information and definition of pachuco and barrio slang. (7-9)

Grossman, Barney. Black Means .... New York: Hill & Wang, 1970.
Text and beautiful illustrations are designed to give new positive meanings and depth to the word "black." An excellent book which will stimulate the child's imagination and understanding. (5-6)

Gudde, Erwin. California Place Names. 2nd. rev. ed. Berkeley, CA: Univ. of Calif. Pr., 1969.

The origin and etymology of current geographical names. Of special interest are the names derived from the Indian, Spanish, Mexican, and other cultures that settled California. (7-12)

Haley, Alex. Roots. Garden City, NY: Doubleday, 1976.

Well publicized in book form and on national television, this story relates the evolvement of the Haley family from birth of Kunta Kinte in Africa in 1750 to a modern American black family in 1976. Although some of the passages are potentially offensive, in terms of violence, sex, and anti-white and anti-feminine sentiment, the work is too valuable a literary and sociological landmark to be avoided or ignored. (7-12 Adv.)

Hall-Quest, Olga. Conquistadores and Pueblos. New York: E.P. Dutton, 1969.

A history of the exploration and colonization of the American Southwest from 1541 to 1848 which discusses its settlement by four separate civilizations: Indian, Mexican, Spanish, and Anglo-American. Bibliography. (7-9)

Haskins, James. Fighting Shirley Chisholm. New York: Dial, 1975.

A review of the career and politics of the first black woman to serve in Congress and to run for the office of President of the United States. Along with the praise of Mrs. Chisholm is a picture of the American political process. There is an emphasis upon the need for education to obtain any kind of leadership position. Supporting photographs are scattered through the book. Indexed. (7-9)

Hautzig, Esther. The Endless Steppe. New York: Thomas Y. Crowell, 1968.

Five years in the life of the author are narrated here. These are the years when she was ten to fifteen and she and her family were exiled by the Russians to Siberia from Poland because her father was capitalist and a Jew. The narrative, told without bitterness, portrays the triumph of the human spirit over hunger, misery, and terror. (6-8)

Heyman, Anita. Exit From Home. New York: Crown, 1977.

Samuel is a twelve-year-old Jewish boy in the Russia of 1904. He has been reared in the Jewish tradition, but he finds himself in growing conflict with the old ways. He participates in the revolution of that time which fails and he knows his only hope for a better life lies in America. A moving story with fine characterization. Samuel's maturing is painful and credible. The book is particularly helpful in its descriptions of Jewish tradition and the Russian pogroms. (8-9)

Hoban, Lillian. I Met a Traveler. New York: Harper & Row, 1977.

Eleven-year-old Josie Hayden lives in Israel with her divorced, unconventional, free-wheeling mother. In addition to her essential loneliness, Josie is beset by the strange customs and new language of her adopted country. The story is up-to-date, with references to the Yom Kippur War and insights into today's Israel seen through the eyes of transplanted Americans. (7-9)

Hoexter, Corinne. From Canton to California. Englewood Cliffs, NJ: Four Winds, 1976.

Another Roots, another World Of Our Fathers (the story of Jewish immigration from Eastern Europe), this is the history of Chinese immigration from the 1850's to the present. In a scholarly yet readable fashion, the author discusses the ill treatment and injustices accorded the immigrant Chinese by individual Americans as well as by the U.S. government with the Chinese Exclusion Act. This volume includes the biography of Dr. Ng Poon Chew, editor of the first Chinese language newspaper in the U.S., and a leader of Chinese Americans until his death in 1931. A good source book including many illustrations, an extensive bibliography, and an index. (10-12)

Hofsinde, Robert. Indian Costumes. New York: William Morrow, 1968.

North American Indian tribal costumes and modern Indian dress are described in a succintly written book by the noted Indian authority, Robert Hofsinde. Black-and-white line drawings and small maps extend the text. (4-5)

Holland, Ruth. The Oriental Immigrants in America. New York: Grosset & Dunlap, 1969.

Describes the hardships of the Chinese and Japanese immigrants and the discrimination against them during World War II. Simple text with interesting illustrations. (6-8)

Holland, Ruth. The Forgotten Minority. New York: Macmillan, 1970.

This book about America's tenant farmers and migrant workers includes a little material on the Mexican American agricultural workers in Central California. (6-8)

Hoover, Mildred. Historic Spots in California. 2nd Rev. ed. Stanford, CA: Stanford Univ. Pr., 1966

An excellent basic reference book on people, places, and events in the historical development of California during the periods of Spanish and Mexican rule. (7-12)

Hopkins, Lee. Important Dates in Afro-American History. New York: Franklin Watts, 1969.

Information about significant people and events in Afro-American history is arranged in calendar order. It is simply presented, and is appealing in style and format. Many black-and-white photographs. (7-9)

Hosokawa, Bill. Nisei: The Quiet Americans. New York: William Morrow, 1969.

Detailed, dramatic study of the Japanese Americans, their evacuation, and the forces that led to their imprisonment in America's concentration camps. An extremely readable, searching study of great local interest, as many leaders of the Los Angeles Japanese community are mentioned. Photographs, index. (7-12 Adv.)

Houston, Jeanne. Farewell to Manzanar. Boston: Houghton, Mifflin, 1973.

A moving, true story about the author and her family during World War II when the Japanese were removed from their homes on short notice and sent to concentration camps in isolated areas throughout the United States. This tragic wartime experience is seen through the eyes of a young child and is told with great warmth and dignity. Of local interest, since the Wakatsuki family lived in Long Beach and were sent to the desert camp in Manzanar, California. (7-12)

Ishigo, Estelle. Lone Heart Mountain. Cincinatti: Anderson, 1972.

Personal narrative of a Caucasian woman, who, with her Japanese American husband, experienced life in the internment camp at Heart Mountain, Wyoming, during World War II. Written with dignity and sensitivity, this is an accurate description of that place and time. Mrs. Ishigo is also an artist, and her black-and-white drawings alone tell a powerful story. (5-6)

Jackson, Florence. The Black Man in America. New York: Franklin Watts, 1975.

The book covers the period in history following the economic depression that began in 1929, when Franklin D. Roosevelt promulgated his "New Deal" programs. It ends with the 1954 school segregation decision of the Supreme Court on Brown v. Board of Education of Topeka. A varied range of Black personalties, including lesser known ones, i.e. Dora Miller, Father Divine (George Baker) makes up the content. (4-5)

Johnson, James. Lift Every Voice and Sing. New York: Hawthorn, 1970.

"Lift Every Voice and Sing" has often been called the Black National Anthem. It is a song that holds a special place in the history of black America. The beautiful illustrations by Monzelle Thompson evoke the brave spirit of the hymn. There is a historical introduction by Augusta Baker, and appended is a simple piano arrangement with guitar chords. (4-8)

Jones, Claire. The Chinese in America. Minneapolis: Lerner Publications, 1972.

Synoptic surveys of the origins, life styles, and contributions of the Chinese in the United States. Numerous black-and-white photographs accompany the text. (6-8)

Jones, Weyman. Edge of Two Worlds. New York: Dell, 1970.

Calvin Harper, the only survivor of a Comanche massacre, meets a strange Moses-like Cherokee in search of the origins of his people. This short book is filled with the searching and growth of a young man, written in a haunting manner. The bold illustrations reflect the power of the text. (7-12)

Kroeber, Theodora. Ishi, Last of His Tribe. Emeryville, CA: Parnassus, 1964.

Ishi, the sole survivor of the Northern California Yahi tribe, was discovered in 1911. The author's husband, Alfred Kroeber, an anthropologist, became close friends with Ishi. His story is recorded as he related it with understanding and sympathy. (6-8)

Kurtis, Arlene. The Jews Helped Build America. New York: Julian Messner, 1970.

Combining factual information with the hypothetical adventures of a Russian-Jewish immigrant family, the author describes the life, customs, and religious practices of Jews in America from colonial days to the present. Also discussed is the impact of Jewish thoughts and experiences on American society and the distinctive contribtuions of individual Jews to American science, government, and the arts. Photographs. Index. (5-6)

LaGumina, Salvatore. An Album of the Italian-American. New York: Franklin Watts, 1972.

An informal account, illustrated with numerous photographs, that highlights the experiences and contributions of Italian Americans from the days of the explorers to the present. Their problems of poverty and prejudice are discussed, as well as their accomplishments, with special reference to outstanding Americans past and present. A useful addition to books on American ethnic origins. (5-6)

Lester, Julius. To Be a Slave. New York: Dial, 1968.

The major portion of this book has been reconstructed from the memories of ex-slaves taken from records which have been housed in the Library of Congress since the Civil War. Mr. Lester has blended these excerpts together by a sympathetic and relevant commentary. Arranged in historical sequence from the time of bringing the slave from Africa through the Civil War, this unusual book reveals how it felt to be a slave. Newbery Honor Book, 1969. (6-7)

McKern, Sharon. The Many Faces of Man. New York: Lothrop, Lee & Shepard, 1972.
Excellent comparison of races, emphasizing similarity of peoples dispelling common prejudices. Dispels myths that any race is "superior" or "inferior" to any other. Presents many interesting details about the lifeways of various people around the world. Photographs in black and white. Index. (5-6)

Martel, Cruz. Yagua Days. New York: Dial, 1976.
Adan Riera, Puerto Rican American boy, accompanies his parents on a visit to the island and finds his roots there. His new experiences include the pleasure of sliding on a yagua, or palm leaf, in rainy weather. A glossary of Spanish words used in the text is appended. (3-4)

Meltzer, Milton. World of Our Fathers: The Jews of Eastern Europe. New York: Farrar, Straus & Giroux, 1974.
Panoramic account of Jewish life in Eastern Europe up to the time that millions of Jews emigrated to the United States. Eyewitness accounts and word portraits show the joys of family and community life and the sorrows of persecution and pogroms. (7-12)

Monjo, F. The Drinking Gourd. New York: Harper & Row, 1970.
Set in New England, this story of the Underground Railroad tells of the important part a small boy and his family play in helping a family of slaves escape to Canada. (3)

Nava, Julian. Mexican Americans: A Brief Look at Their History. New York: Anti-Defamation League of B'nai B'rith, 1970.
A brief pamphlet on the Mexican American in history and in recent times. (9-12)

Nava, Julian. Mexican Americans: Past, Present, and Future. New York: American Book Co., 1969.
This well-illustrated booklet in large format includes a brief history of the Southwest and Mexico, and much material on the Mexican American today. (7-12)

Nelson, Mary. Pablita Velarde. Minneapolis: Dillon, 1971.
Pablita's story tells of the conflict between her Indian heritage and her life in the Anglo world. (7-9)

Newlon, Clarke. Famous Puerto Ricans. New York: Dodd, Mead, 1975.
Fourteen Puerto Rican personalities from many walks of life have been included. In an important foreword, Maurice Ferre, the Puerto Rican Mayor of Maimi, explains that several minority groups in the United States have not been assimilated into the majority culture, but have remained separate. (7-12)

Nielsen, Jon. Artist in South Vietnam. New York: Julian Messner, 1969.
The author is a cartoonist who was sent to Vietnam to entertain the American soldiers. While there, he sketched all facets of life as he saw it. The result is a book which will help to deepen the reader's understanding of the Vietnamese people. (5-6)

O'Dell Scott. Island of the Blue Dolphins. Boston: Houghton, Mifflin, 1960.
An unusual and absorbing story showing the ingenuity of an Indian girl who spent eighteen years alone on a rocky island off the coast of California. Newbery Medal Book, 1961. (5-8)

O'Dell, Scott. Sing Down the Moon. Boston: Houghton, Mifflin, 1970.
Based on the forced migration of the Navajos from their homes in Canyon de Chelly to Fort Sumner, fifteen-year-old Bright Morning tells her courageous story of survival through the dreadful ordeal of capture by Spanish slavers, the horrors of the march, and then her final return to the beloved Canyon so that her child may be born in Navajo land. Written in the cadence of Indian legends. Newbery Honor Book, 1971. (5-8)

O'Dell Scott. Zia. Boston: Houghton, Mifflin, 1976.
This story illuminates the conflict of cultures through the eyes of Zia, an Indian girl living at the Santa Barbara Mission. The simply told narrative tells of mission life; the "rescue" of Zia's aunt, Karana, from the island of the Blue Dolphins; Karana's rejection of mission "civilization" and eventual death; and Zia's determination to return to her tribe. Since Karana's story is not summarized--only hinted at--Zia is best understood as follow-up reading to Island of the Blue Dolphins, a Newbery Award winner in 1961. (6-8)

Pinchot, Jane. The Mexicans in America. Minneapolis: Lerner Publications, 1973.
A brief history of the Mexicans in the United States--their life in the American Southwest before statehood, the United States acquisition of their land, and the individual contributions of Mexicans to American life. (5-8)

Reiss, Johanna. The Upstairs Room. New York: Thomas Y. Crowell, 1972.
Annie de Leeuw was only eight when the Germans occupied Holland in 1940. This is an account of the remaining years of the war when, because her family was Jewish, she and her sister were separated from the rest of their family. They remained hidden in an upstairs bedroom from the Germans, who were annihilating their race. A well-written, sensitive narrative. Newbery Honor Book, 1973. (7-9)

Reit, Seymour. Rice Cakes and Paper Dragons. New York: Dodd, Mead, 1973.

Text and photographs introduce a girl of Chinatown, New York City, her family, and their celebration of Chinese New Year. The writing is clear and informative and since there are few books focusing on this locale, it would be useful in a comparative study of Chinese communities. (5-6)

Rivera, Geraldo. A Special Kind of Courage: Profiles of Young Americans. New York: Simon & Schuster, 1976.

Without sentimentalizing, the author has recounted incidents in the lives of several young people who have overcome tremendous obstacles as they strove toward success. Included are a Puerto Rican youth with cerebral palsy and a Vietnamese orphan. (7-9)

Rollins, Charlemae. Famous American Negro Poets. New York: Dodd, Mead, 1965.

Short essays that will serve as an introduction to twelve well-known black American poets who have particular appeal for young people. (6-8)

Rollins, Charlemae. They Showed the Way. New York: Thomas Y. Crowell, 1964.

Forty brief biographies of Black men and women who triumphed over great obstacles and achieved success in various fields. (7-9)

Rose, Anne. Refugee. New York: Dial, 1977.

Elke, a twelve-year-old Belgian Jewish girl, is sent to New York alone to live with an uncle and aunt who have left Europe just before the start of World War II. Elke tells her story in the form of a daily journal, giving background information about the family and friends she leaves behind. Elke matures into an eighteen-year-old by the end of the war. (7-9)

Rosenblum, Morris. Heroes Of Mexico. New York: Fleet, 1969.

The civilization and culture of Mexico are described in these biographies of the country's folk and political heroes. Includes personalities both famous and little known to the world at large. (7-9)

Samuels, Gertrude. Big Fighter of Goliaths: The Story of David Ben-Gurion. New York: Thomas Y. Crowell, 1974.

Using Ben-Gurion as the central figure, the book relates the story of Israel, the background of the Zionist movement, and the events leading to the establishment of Isarel. Early struggles to get the world to recognize the rights of the Jewish people to a homeland are depicted. (7-9)

Scheader, Catherine. Lorraine Hansberry. Chicago: Childrens Pr., 1978.

Sensitive, compelling account of the life of the young Black playwright who authored Raisin in the Sun and was also a civil rights activist. Rich in photographs and family recollections, this gives fascinating details of how a dramatist translates real-life experiences into art. Bibliography. (6-7)

Sechrist, Elizabeth. It's Time for Brotherhood. Turbotville, PA, Macrae, Smith, 1973.

Stories of people and organizations whose work exemplifies the themes of responsibility to one's neighbors and promotion of world peace. (5-6)

Simon, Norma. Why Am I Different? Chicago: Albert Whitman, 1976.

Differences in growth, heredity, physique, abilities, individual preferences, experiences, and family standards and circumstances are expressed in children's statements and questions designed to stimulate thinking and discussion. With guidance, this book can be an aid to a child's achieving acceptance and learning respect for self and others. An explanation of concepts is appended. (3-4)

Singer, Isaac. A Day of Pleasure. New York: Farrar, Straus & Giroux, 1969.

Autobiographical vignettes of the author's boyhood in pre-war Poland. Beautiful writing, rich in human understanding and compassion. (7-9)

Sobol, Rose. Woman Chief. New York: Dial, 1976.

Based on the account of a fur trader who knew her personally, this is an absorbing fictionalized biography of the woman who became a hunter, a warrior, and a chief of the Crow Nation. From the feminist perspective, the author conveys Woman Chief's remarkable courage, conviction, and strong sense of self in the setting of constant warfare which was a way of life for the nomadic Crows. (4-8)

Steele, William. Talking Bones. New York: Harper & Row, 1978.

This interesting book describes the findings of archeologists who have excavated Indian burial mounds along the Ohio River and its tributaries. By studying the bones, how they were buried, and objects buried with them, the "digging detectives" have deduced lifestyles and customs of four groups. (5-6)

Suhl, Yuri. An Album of the Jews in America. New York: Franklin Watts, 1972.

A pictorial presentation of the trials and successes of Jewish participation in American life from colonial days to the present. The narrative includes references to Jews in western states. There are also chapters on fraternal organizations, Americanization, literature, and the theater. (6-7)

Sung, Betty. An Album of Chinese Americans. New York: Franklin Watts, 1977.

The story of Chinese immigrants to the United States, past and present. The history of the gold rush days, the building of the transcontinental railroad, the development of the West and the subsequent discriminatory exclusion acts, exploitation, and the deplorable living and working conditions which many Chinese Americans still endure are described. (4-5)

Sung, Betty. The Chinese in America. New York: Macmillan, 1972.

A fascinating account of the Chinese in America from the earliest days of immigration to the present time. Discusses the significant contributions they have made to American culture as well as their general life styles, their courage in face of discrimination, and their final acceptance as a people. Photographs. Index. (5-6)

Taylor, Theodore. The Cay. Garden City, NY: Doubleday, 1969.

A distinguished book in character development, plot, and description. The boy, Phillip, survives shipwreck during World War II, adjusts to the teachings of Timothy - the remarkable Black man also shipwrecked, and is reunited with his family through Timothy's devotion. (5-8)

Trevino, Elizabeth, de. I, Juan de Pareja. New York: Farrar, Straus & Giroux, 1965.

Velasquez, the great artist in the court of Phillip IV, had his colors mixed and his canvases prepared by his black slave, Juan de Pareja. Depicting both the beauty and the cruelty of the age, the author tells how Juan finally became an accomplished and respected artist through his courage, integrity, and tenacity. Newbery Medal Book, 1966. (6-8)

Vorspan, Albert. Giants of Justice. New York: Union of American Hebrew Congregations, 1960.

Contains profiles of fourteen outstanding Jews who have influenced the course of American demoncracy. Included are Albert Einstein, Louis Brandeis, Stephen Wise, David Dubinsky, and Herbert Lehman. Concludes with a chapter which examines the factors which threaten and support Jewish liberalism and love of justice in modern America. (7-9)

Walton, Darwin. What Color Are You? Chicago: Johnson Pub. Co., 1973.

The reasons why there are differing skin colors and the purpose of skin are described in clearly stated language. One important fact that is discussed states that skin color has no effect on basic human needs and feelings. Very good color photographs add much to the points being made in the text. (4-5)

Wayne, Bennett. Women With a Cause. New Canaan, CT: Garrard, 1975.

Four women, important in American history and each espousing a different cause, are delineated. Ann Hutchinson battled for religious freedom; Lucretia Mott thought that the slaves should be free; Susan B. Anthony fought for the rights of women; and Eleanor Roosevelt was concerned for the rights of all persons. Index. (5-8)

Webb, William. Dwellers at the Source. New York: Grossman, 1973.

A portrayal of the American Indian of the Southwest through the reproduction of the collection of Indian photographs of Adam Clark Vroman, which is housed at the Natural History Museum of Los Angeles County. All photographs are numbered, with annotations in separate sections. The photographs are in four groups representing Hopis, Zunis, Pueblos of the Rio Grande, and Navajos. Introductory chapters provide an appreciation of Adam Clark Vroman and his photographic techniques. (6-7)

Williams, Barbara. The Secret Name. New York: Harcourt, Brace, Jovanovich, 1972.

Betsy, an eight-year-old Navajo Indian who comes to stay with a White middle-class family for a school year, learns to share her life with that of her new "White sister," Laurie. Interesting information about Navajo art, customs, and beliefs is skillfully woven into the story, and the American Indians' problems are presented simply and fairly from a child's point of view without attempting facile solutions. (5-6)

FAMILY LIFE IN MANY CULTURES

Armer, Laura. Waterless Mountain. New York: David McKay, 1931.

A story of Navajo Indian life as seen through the eyes of a younger brother who learns the songs of the medicine man and makes new songs for himself. The customs and tribal beliefs are skillfully woven into the narrative. The author is noted for her copies of sand paintings, and the illustrations have the atmosphere and spirit of the story. Newbery Medal Book, 1932. (6-8)

Babbitt, Lorraine. Pink Like the Geranium. Chicago:
Childrens Pr., 1974.

Little Felipe, a Mexican American boy of Los Angeles, dreads his first day of school until his sympathetic grandmother tells him how his father almost had to miss his first school day. Illustrations by Arnold Dobrin in full-color interpret this appealing story of Mexican American home life. (3-4)

Bales, Carol. Kevin Cloud, Chippewa Boy in the City.
Chicago: Reilly & Lee, 1972.

Color and black-and-white photographs illustrate a documentary-style text in which ten-year-old Kevin describes his life in a depressed area of Chicago where there is a large American Indian population. (5-8)

Beckett, Hilary. My Brother, Angel. New York: Dodd, Mead,
1971.

Thirteen-year-old Carlos is left in charge of his five-year-old brother. Adventures with the family cat, a boy on drugs, a robbery, and a fearful Halloween night underscoring his identity as a Mexican American in a world dominated by White Americans create suspense and interest. (7-8)

Blue, Rose. Grandma Didn't Wave Back. New York: Franklin
Watts, 1972.

Grandma, with her tzatzkees and old world stories, was especially important to little Debby. But Grandma was getting old and the family thought she should go into an old age home. Debby thought she couldn't bear that and so tried to change the minds of her family. (4-5)

Blue, Rose. We Are Chicano. New York: Franklin Watts,
1973.

Carlos feels alienated from his family and is also torn between two different forms of expression in the Chicano movement. Should he join a gang or should he seek more education in order to gain more recognition? He runs away, returning eventually as he broadens his understanding of the Chicano movement and deepens his perception about his own life. (5-6)

Bulla, Clyde. Indian Hill. New York: Thomas Y. Crowell,
1963.

Eleven-year-old Kee Many-goats has difficulty finding friends when his Navajo family moves from the reservation to an urban area. Simple vocabulary, short chapters, and large print make this story easy reading. (4-5)

Burstein, Chaya. Rifka Bangs the Teakettle. New York:
Harcourt, Brace, Jovanovich, 1970.

Life in a small village in Czarist Russia in 1904 is busy and happy most of the time for ten-year-old Jewish Rifka who wants more than anything to learn to read and write. How she accomplishes this makes a delightful story. (5-6)

Child Study Association. Families Are Like That! New York:
Thomas Y. Crowell, 1975.

These stories, or excerpts from them, are all written by well known authors. The characters face real problems that their readers may have experienced--adjusting to a new foster home, seeing father only on weekends, being left out of activities, planning for a special occasion, facing danger with other members of your family. Many ethnic groups are represented. (4-5)

Clark, Ann. Circle of Seasons. New York: Farrar, Straus
& Giroux, 1970.

Describes Pueblo Indian life from onset of winter to the following year's harvest and includes rituals for every occasion. Discusses the difficulty of bridging the gap between modern ways and ancient traditions. (5-8)

Clark, Ann. Hoofprint on the Wind. New York: Viking,
1972.

No one believes Patcheen's story of seeing a beautiful Connemara pony on their island off the coast of Ireland. While waiting for the mystery to be solved, Patcheen helps his family since his father and oldest brother have been lost at sea. Good background reading on the staunch people of the island. (6-8)

Codd, Carol. Chooki and the Ptarmigan. New York: Walker
& Co., 1976.

Chooki, an eight-year-old Eskimo girl finds a tiny ptarmigan and raises it. When it is almost grown, Chooki releases the bird to the wilderness. She feels forgotten by the bird when it suddenly appears and demonstrates its devotion in a most dramatic way. A moving story giving fascinating glimpses of Eskimo life, customs, and their changing life style. Vibrant paintings by Michael Codd capture the flavor of the cold north. An appendix further details Eskimo life. (3-4)

Cohen, Barbara. The Carp in the Bathtub. New York: Lothrop,
Lee & Shepard, 1972.

A humorous, nostalgic story which provides a glimpse of Jewish holiday customs in a bygone era. To keep the carp used in gefilte fish fresh, Mama kept it in the bathtub until it was time for it to be cooked for Passover. One year Leah and Harry attempt to rescue "Joe," an unusually playful carp, but fail. (4-5)

Cohen, Barbara. Where's Florrie? New York: Lothrop, Lee & Shepard, 1976.
Florrie, who lives in New York in the early 1900's, is afraid of her stern father, who runs a tavern. Given a toy cast iron stove, Florrie builds a fire in it, disobeying her father, and then runs away. When Papa finally finds her, she discovers his love for her. Black-and-white drawings by Joan Halpern interpret the old-fashioned setting. A familiar theme which could lend itself to discussion of family relationships. (3-4)

Colman, Hila. Rachel's Legacy. New York: William Morrow, 1978.
This is a story of Jewish life and culture during the early twentieth century as told by a mother and, later, her daughter. In 1908, Rachel came to America with her two sisters and widowed mother to begin a new life. The struggles of the early years paid off as Rachel, her brother-in-law, cousin, and later her husband were able to open their own dress factory and make the business prosper. (7-9)

Cornish, Sam. Grandmother's Pictures. Scarsdale, NY: Bradbury, 1976.
A boy's grandmother shares the family picture album and relates various incidents that happened in the past. Since his father died when he was very young, he is fascinated with the pictures of his parents as children. The warm family feeling and his place in the stream of things are keenly felt. The book is poetic in quality with beautifully illustrated sketches. (5-6)

Denzel, Justin. Wild Wing. New Canaan, CT: Garrard, 1975.
Life in the Southwest at the time of the Spanish conquistadores is portrayed in this story of Tao, a young Pueblo Indian, who captures a baby eagle and trains it in the ways of falconry. The color illustrations by Herman Vestal complement the story and add pictorially many details of life at that time. (3-4)

Dodge, Nanabah. Morning Arrow. New York: Lothrop, Lee & Shepard, 1975.
A Navajo Indian boy, living with his blind grandmother, surmounts many unexpected difficulties through honesty and integrity until he is finally able to provide the new, warm shawl his grandmother needed. The author, a Navaho Indian herself, writes with great sensitivity about her people. (4-5)

Eisenberg, Phyllis. A Mitzvah Is Something Special. New York: Harper & Row, 1978.
Lisa describes her relationships with her grandmothers--Esther, an old-fashioned widow, and Dorrie, a modern divorcee. Each loves Lisa and gives her a unique interpretation of what a mitzvah is. Susan Jeschke's realistic pencil drawings emphasize the humanness of the story. (3-4)

Evans, Doris. Mr. Charley's Chopsticks. New York: Coward, McCann & Geoghegan, 1972.
The Wu family found some very unusual uses for their chopsticks, resulting in a lack of them for eating purposes. When Mr. Charley was coming to dinner, Mr. Wu made an especially beautiful pair of chopsticks for him, but just before dinner, Wu-Lin discovered one was missing. (3-4)

Fassler, Joan. My Grandpa Died Today. New York: Behavioral Pubns., 1970.
An orthodox Jewish family is the setting for this story on death designed to help a small child face and understand a difficult situation. (4-5)

Fenton, Edward. Duffy's Rocks. New York: E.P. Dutton, 1974.
Duffy's Rocks is a lower middle class suburb of Pittsburgh, the place where Timothy's closely knit Irish family lives during the Depression years. Timothy is determined to find his father who has deserted them and in the process, grows to an understanding of himself and others. (6-8)

Fisher, Leonard. Across the Sea From Galway. New York: Four Winds, 1975.
During the Great Potato Famine in Ireland in 1849, the Donovan family, along with many others, were trying to save enough money to come to America. Battling against insurmountable odds, three of the Donovan children were sent ahead of the rest of the family on the St. John, which was shipwrecked only one mile off the coast of Massachussetts. Only Patrick survived. (6-8)

Fisher, Leonard. Letters From Italy. New York: Four Winds, 1977.
This is a compelling evocation of the experiences of an immigrant and his family. Angelo Capello recalls his early life in Naples and his career in America that has brought him moderate wealth and the ownership of a small restaurant. It is a sensitively written story of people who have reaped the rewards of hard work. (6-9)

Fitzhugh, Louise. Nobody's Family Is Going to Change. New York: Farrar, Straus & Giroux, 1974.
Emma's father was a successful Black lawyer who wanted his son to follow in his footsteps, but Willie's dream was to dance on Broadway with his Uncle Dipsey. Emma, brilliant and fat, wanted to be a lawyer, and that was the last thing her father wanted her to become. (6-8)

-, Louise. Houses Around the World. New York: Charles Scribner's, 1973.

Describes how people around the world have built houses adapted to their particular life styles, climates, and available building materials. The text is clear and factual, often correlating how the people live within the structure and suggesting why certain materials or shapes were used. Appropriately illustrated in soft brown watercolor tones in a primitive, folk art style. (4-5)

Flory, Jane. One Hundred and Eight Bells. Boston: Houghton, Mifflin, 1963.

This story of contemporary Tokyo has a twelve-year-old girl heroine who will appeal to girls everywhere. Setsuko is a talented, imaginative child who yearns to be an artist like her father - a gifted print maker. But mother does not regard an artist's career as at all suitable for a woman. The background of this family conflict provides a detailed picture of daily life and shows the influences of the old, traditional culture merging with modern ways. (5-6)

Foster, E. The Long Hungry Night. New York: Atheneum, 1973.

Nukruk is aided by Agorek, the wolf, when the boy and his younger brother, Little Mouse, seek a distant bay in order to keep the community from starving during the long night of Arctic winter. The hardship and moral strength of the villagers and the endurance required of the two young boys are impressively documented. Graphic charcoal illustrations by Glo Coalson bring Nukruk's stark, isolated world vividly to life. (5-6)

Fox, Paula. How Many Miles to Babylon? New York: David White, 1967.

Ten-year-old James Douglas, who lives in Brooklyn, knows his mother is in the hospital but fantasizes that she has gone to Africa, home of his ancestors. He runs away from his aunts to find his mother. After a harrowing encounter with three dog thieves, he returns home to find his mother back in their room. (4-8)

Fraser, Kathleen. Adam's World: San Francisco. Chicago: Albert Whitman, 1971.

A picture of life and San Francisco as seen through Adam's eyes, bringing out the joys of a closely-knit, warm, and loving Black American family. (2-4)

Gates, Doris. Blue Willow. New York: Viking, 1940.

Having to move from one migrant camp to another intensifies Janey Larken's desire for a permanent home, friends, and school. The only beautiful possession the family has is a blue willow plate handed down from generation to generation. It is a reminder of happier days in Texas and represents dreams and promises for a better future. Learning about this itinerant family's way of life, often filled with despair and yet always hopeful, makes the reader acutely aware of the many problems that faced these people in California in the thirties. Newbery Honor Book, 1941. (5-6)

George, Jean. The Wentletrap Trap. New York: E.P. Dutton, 1978.

Dennis lives on the island of Bimini. He tries to catch a wentletrap, a rare shell that he can trade for shell-fishing gear that will help him to become self-sufficient. He does not succeed, but his wise father helps him to realize that he doesn't need to fend for himself yet. Warm Black family relationships depicted in a seashore setting are given substance by Symeon Shimin's eloquent pencil drawings. (4)

Glasgow, Aline. The Pair of Shoes. New York: Dial, 1971.

Symeon Shimin beautifully illustrates this sensitive story of a poor Jewish family in Poland. Sharing one pair of shoes, the oldest of three children, Jacob, learns that he can become a man even if he must walk barefoot. (5-6)

Graham, Lorenz. South Town. New York: New American Library, 1966.

Deals with the struggle of a poor Black family to improve its way of life and effectively interprets the relations of Blacks and Whites. Followed by North Town, Whose Town? and Return to South Town. Throughout the series, Mr. Graham reflects the problems of human relations and racial equality faced by an intelligent young man who returns to the south in the last book to surmount further obstacles to practicing his medical profession. (7-12)

Griese, Arnold. The Way of Our People. New York: Thomas Y. Crowell, 1975.

Kano, a young Indian boy in the Alaskan village of Anvik in 1838, has a secret terror of being lost in the forest, and thus despairs of becoming the great hunter his family expects him to be. When smallpox strikes the village, Kano proves his bravery by traveling through a snowstorm to procure vaccine. Portrays tribal life and illustrates problems that confronted the Alaskan Indians with the arrival of the White man. (5-6)

Hamilton, Virginia. M.C. Higgins, the Great. New York: Macmillan, 1974.

M.C. Higgins and his family, descendants of the Black slave woman who fled to and found safety on the top of Sarah's Mountain in the southern hills, now live in daily terror that the spoil heap left from the strip mining will slide down on their home. M.C. is certain they must go. His father is just as determined that they shall not. M.C. matures and adjusts as he comes to the realization that nothing is solved by running away. Newbery Medal Book, 1975. (7-9)

Heyman, Anita. Exit From Home. New York: Crown, 1977.

Samuel is a twelve-year-old Jewish boy in the Russia of 1906. He has been reared in the Jewish tradition, but he finds himself in growing conflict with the old ways. He participates in the revolution of that time which fails, and he knows his only hope for a better life lies in America. The book is particularly helpful in its descriptions of Jewish tradition and the Russian pogrom. (8-9)

Hill, Elizabeth. Evan's Corner. New York: Holt, Rinehart & Winston, 1967.

More than anything else, Evan, a small Black boy, wanted a place he could call his own. With a family of eight in a two-room apartment, this was difficult. Evan selected a corner in the house he called his very own and fixed it up. Through the help of his understanding mother, he learned to be truly happy by sharing. (3-4)

Ish-Kishor, Sulamith. Our Eddie. New York: Pantheon, 1969.

A deeply analytical depiction of a Jewish family struggling socially and economically to keep the family together. Eddie, the only boy, has a fatal disease which the parents are unable to accept, and they ignore it. The egotistical, fanatic father, an orthodon scholar, is unable to relate his father role to his family. With all these problems, this is still a story of courage, loyalty, and hope. Newbery Honor Book, 1970. (6-8)

Jacobson, Daniel. The Gatherers. New York: Franklin Watts, 1977.

A history of the Paiute Indians, known as Gatherers from their method of obtaining food, from their emergence in 7000 B.C. to their virtual elimination over the past two hundred years. The Paiute way of life, stressing total cooperation of family members was devastated by the Europeans and Americans. Authentic black-and-white drawings by Richard Cuffari and a complete glossary, bibliography, and index make this a valuable resource. (5-8)

Jacobson, Daniel. The Hunters. New York: Franklin Watts, 1974.

The social life and customs of the Comanche, Assiniboine, and Chipewyan Indians, are traced from prehistoric times to present, with much use of specific incidents and exploits. The Indians' adoption of the horse, brought by Spaniards, revolutionized their entire existence. Authentic black-and-white drawings and maps by Richard Cuffari and a glossary, bibliography, and index add to the book's usefulness. (5-8)

Jenness, Aylette. Along the Niger River. New York: Thomas Y. Crowell, 1974.

Describes life in the town of Yelwa, Nigeria, and in the tribes of the surrounding countryside where western technology has been adapted to the traditional culture in beneficial ways. The numerous black-and-white photographs effectively expand the text. In all, a smooth, instructive photo-essay on the lesser-known northern regions of Nigeria. Bibliography. Index. (5-6)

Jenness, Aylette. Dwellers of the Tundra: Life in an Alaskan Eskimo Village. New York: Macmillan, 1970.

Life in an Alaskan Eskimo village told in an easy, straightforward, and serious style. Describes the impact of White culture on the residents. Illustrated with photographs. (7-9)

Johnson, Dorothy. Buffalo Woman. New York: Dodd, Mead, 1977.

Extensively researched, this well-written and highly readable novel is the story of the Oglala Sioux from 1820 to 1876, focusing on one family and, specifically, one individual. The narrative details family life and tribal customs, including rites of passage and daily chores, in the lives of the Plains Indians. (7-9)

Jordan, June. New Life: New Room. New York: Thomas Y. Crowell, 1975.

Only two bedrooms--and soon there would be six in this Black family when the new baby arrives. The only solution seemed to be to move Linda off the living room couch and into the boys' room as the living room would be needed for other activities during the night. How the children resolve the problem and reconcile their differences in the new situation makes a touching, warm family story showing much rapport between children and parents. (4)

Kirkup, James. Insect Summer. New York: Alfred A. Knopf, 1971.

A thoughtful, poetic story of three children maturing on the remote Japanese island of Hajinoshima. This book offers a beautiful recreation of untouched island life which captures the life of fisher folk. Revealed are many of the traditional customs and values about to pass out of existence. (5-6)

Kurmgold, Joseph. ... And Now Miguel. New York: Thomas Y. Crowell, 1953.

Miguel, who is twelve, hopes to help the men in his family take the sheep to camp in the Sangre de Cristo Mountains. He desperately tries to prove that he is ready. In getting his wish, Miguel grows from boy to man and learns some valuable lessons about growing up and about giving and receiving. Newbery Medal Book, 1954. (5-8)

Laurtzen, Johreed. The Ordeal of the Young Hunter. Boston: Little, Brown, 1954.

Jadih Yahzi, a Navajo boy living in northern Arizona, is torn between the old ways and the new. He finds conflict in values as the older Navajo traditions do not encourage the sharing of special religious ceremonies and dances with White men. (6-8)

Lavine, Sigmund. The Houses the Indians Built. New York: Dodd, Mead, 1975.

The kinds of houses the Indians built were many, with the type dependent upon the life-style of the tribe. Those built of bark, bush, grass, skins, or reeds were not durable. Others, particularly in Central America, were permanent buildings built of stone and erected long before the coming of the white man. Illustrations supply additional information to the reader. Index. (5-8)

LeRoy, Gen. Hotheads. New York: Harper & Row, 1977.

Geneva Michellini is a twelve-year-old girl whose family is timid, old-fashioned, and Italian. These qualities create problems for Geneva and her fourteen-year-old sister, Jo. Geneva's hot temper, her ferocious loyalty to her parents, and her non-English speaking grandfather (who is also sometimes drunk) create additional difficulties. (7-9)

Lexau, Joan. Striped Ice Cream. Philadelphia: J.B. Lippincott, 1968.

A wholesome story of a Black family that manages to enjoy life in spite of the hardships of urban living. Becky, the youngest, wanted chicken, spaghetti, and striped ice cream for her birthday. How the whole family work together to surprise her makes a story of warm family relationships. (4-5)

Little, Jean. From Anna. New York: Harper & Row, 1972.

Set at the onset of the Nazi movement, the author presents a young heroine with a personal problem. Lovable Anna, inept in many ways and often taunted, is the youngest of five children. Forced to flee Germany, the family settles in Canada where Anna is found to have severely limited vision. The appealing narrative successfully deals with Anna's handicap and her family's adjustment to a new homeland. (5-8)

Martin, Patricia. The Rice Bowl Pet. New York: Thomas Y. Crowell, 1962.

The story of Ah Jim, who lived in San Francisco's Chinatown, and his search for a pet. Since the large family lived in crowded quarters, the little boy had been told he might have a pet only if it were small enough to fit in his rice bowl. The pet which he found proved to be one that any child would adore. The appealing illustrations by Ezra Jack Keats will attract young readers to this endearing story. (3-4)

Mathis, Sharon. The Hundred Penny Box. New York: Viking, 1975.

Hundred-year-old Aunt Dew has a penny for each year of her life which she keeps in an old, battered, half-rotten, wooden box. Her nephew, Michael, loves the old box and its contents as much as his Great-great-aunt Dew and does everything he can to keep his mother from throwing it out as she has threatened to do. A poignant, sensitively-written story that shows the deep, deep love and devotion between a very young and understanding child and a very old, frail, yet fiesty woman. Newbery Honor Book, 1976. (5-6)

Miles, Miska. Annie and the Old One. Boston: Little, Brown, 1971.

Although Annie can understand why the cactus blooms and the blossoms die, and why the sun rises and then sets, she cannot reconcile herself to the fact that it soon will be time for her beloved grandmother to die. Having been told that when the rug is finished, so will the life of her grandmother, Annie plots to stop her mother's weaving. A beautifully told story realistically facing the problem of death and its effects on children. Superb, sensitive illustrations of the Navajo world by Peter Parnall. Newbery Honor Book, 1972. (4-5)

Molnar, Joe. Elizabeth: A Puerto Rican American Child Tells Her Story. New York: Franklin Watts, 1974.

The author recorded on tape the story of Elizabeth as she told it to him. He took photographs of the streets, activities, and family life of this twelve-year-old Puerto Rican child living in Spanish Harlem or El Barrio, as the Puerto Ricans call it. This book is the result. (4-5)

Monjo, F. Rudi and the Distelfink. New York: Windmill Books, 1972.

A Pennsylvania Dutch farm boy describes the major activities of his family during each month of the year in the early nineteenth century. The text is accompanied by paintings of the primitive school. (4-5)

Moskin, Marietta. Waiting for Mama. New York: Coward, McCann & Geohegan, 1975.

Becky and her family were emigrating from Russia to America when Baby Leah became ill, so Mama and the baby went back to her brother's home. Now, two years later, the family was to be united once more. The anticipation of the much-wanted event is portrayed with warmth and realism as the author presents this picture of the life of the Jewish immigrant in New York City in the early 1890's. (4-5)

Murray, Michele. Crystal Nights. New York: Seabury, 1973.

A richly textured novel of two families forced to live together in the trying pre-war days of 1938-39, as seen through the eyes of fifteen-year-old Elly Joseph. To the Connecticut farm of the struggling Joseph family come first, fleeing from Nazi Germany, Papa's spoiled sister and her daughter, and, finally, from a prison camp, her husband. The reluctance with which the refugees come to America and their continued discontent and hostility provide a uncommon theme. (7-9)

Murray, Michele. Nellie Cameron. New York: Seabury, 1971.
Nellie, nine-year-old and Black, lives in Washington, D.C. with her parents and five siblings. The book covers the impoverished family's struggle and Nellie's inability to read until a skillful teacher provides the necessary motivation. The book is enhanced by attractive pencil sketches. (5-6)

Musgrove, Margaret. Shanti to Zulu. illus. by Leo and Diane Dillon. New York: Dial, 1976.
Customs, ceremonies, and celebrations of twenty-six African tribes, arranged in alphabetical order, are described by the author. Leo and Diane Dillon have translated these facts into stunningly dramatic illustrations, using watercolor, pastels, and acrylics. Each of the twenty-six illustrations, glowing with warmth and color, includes a man, woman, child, domestic animal, artifact, and home. Each also has a gold frame containing the Kano Knot in each corner, a design symbolizing endless searching. The last illustration is a map of Africa which shows the reader the location of each of the tribes. Caldecott Medal Book, 1977. (5-8)

Peck, Robert. A Day No Pigs Would Die. New York: Alfred A. Knopf, 1972.
A moving, emotionally taut story about life and death on a Shaker farm in Vermont during the 1920's. Saving the life of a cow during a graphically described difficult birth, having to kill his pet pig because she was barren, and coping with the death of his father are some of the incidents recorded in this growing-up year of a twelve-year-old boy. (7-9)

Politi, Leo. The Nicest Gift. New York: Charles Scribner's 1973.
The Barrio where Carlitos and his parents live is in East Los Angeles. As Christmas is near, Carlitos, his mother, and dog, Blanco, go shopping at the busy Mercado. When Blanco disappears, Carlitos is inconsolable. At Mass on Christmas Day, Carlitos receives a special gift. (3-4)

Raynor, Dorka. Grandparents Around the World. Chicago: Albert Whitman, 1977.
This multicultural treasure trove contains forty-five memorable black-and-white photographs of grandparents and grandchildren from twenty-five countries in Europe, Asia, the Middle East, North Africa, and the Americas. The brief captions identify only the place and sometimes the activity pictured. Each photograph is important for its artistic value as well as for the study of human relations and contrasting cultures. A list of countries pictured and a map showing their location are on the last page. (4)

Richard, Adrienne. The Accomplice. Boston: Little, Brown, 1973.
Benjy joins his too-long absent father in an archeological dig in Israel. During this summer, he not only reaches a better understanding with his parent, but is instrumental in thwarting an Arab guerilla plot to destroy the site. Enlightening details and descriptions of life in an Arab village and Haifa Kibbutz. (7-9)

Rose, Anne. Refugee. New York: Dial, 1977.
Elke, a twelve-year-old Belgian Jewish girl, is sent to New York alone to live with an uncle and aunt who have left Europe just before the start of World War II. Elke tells her story in the form of a daily journal, giving background information about the family and friends she leaves behind. (7-9)

Rowland, Florence. Amish Wedding. New York: G.P. Putnam's, 1971.
A warm, interesting story introducing children to one of our country's unique cultures--that of the Amish people. Dale Parson's soft, attractive pencil sketches sympathetically portray the Amish people as Jonathan follows (in typical small-brother fashion) the courting and marriage of big sister, Rebecca. (3-4)

St. George, Judith. The Halo Wind. New York: G.P. Putnam's, 1978.
Ella Jane Thatcher, her parents, and older brother, Addis, are traveling with a wagon train to the Willamette Valley. Along with the usual hardships and dangers, the wagon train has difficulties that are unexpected. Not a romanticized version of the westward trek, the story portrays the tension and conflicts, fear, illness, death, and terrible fatigue that plagued thousands of pioneers. (7-9)

Selbie, Robert. The Anatomy of Costume. Los Angeles: Crescent, 1977.
From ancient Egypt to the present, the fashions of dress in Mediterranean and western civilization are divided into thirty-three periods. Allowing about four pages to a period or style, the evolution of clothing, civilian and military, is portrayed in Victor Ambrus's lavish, full-color drawings on every page and a brief commentary explaining the popularity and practicality of styles shown. A useful reference for social studies, literary background, art, or costumes for plays. (8)

Shannon, Terry. Children of Hong Kong. Chicagó: Childrens Pr., 1975.
By using children from several different backgrounds and economic levels, the author presents, through text and photographs, a picture of life today and contrasts it to life in the past. Index. (5-6)

Simon, Norma. *All Kinds of Families*. Chicago: Albert Whitman, 1976.

In simple language, the author attempts to explain to the younger reader the concept of what a family is, different kinds of family life-styles, and why it is important to realize the need for sharing in a family situation. The black-and-white and color illustrations by Joe Lasker add to the thoughts as they are presented. (3-4)

Sonneborn, Ruth. *I Love Gram*. New York: Viking, 1971.

Poignant story of a little Black girl whose grandmother becomes sick and is hospitalized. She fears that Gram will not come back and is overjoyed when Gram finally does return to the family circle. (3-4)

Sorensen, Virginia. *Around the Corner*. New York: Harcourt, Brace, Jovanovich, 1971.

Junie's mama had forbidden him to go around the corner and visit the poor-White squatters. But he did, attracted by the enticing music that came across the backyards. In time the two families became fast friends. Virginia Sorensen has created some memorable characters in the two families--one Black, hte the other White, and has written a sensitive and satisfying story. (5-8)

Streeter, James. *Home Is Over the Mountains*. New Canaan, CT: Garrard, 1972.

Based on a true incident, this thrilling story relates the dangers and hardships five Black children faced as they made their way through snow-covered forests, over treacherous swampland, and across the Tennessee Mountains in a desperate search for their parents. Sketches in color reveal the stark reality of their precarious situation. (4-5)

Taylor, Mildred. *Roll of Thunder, Hear My Cry*. New York: Dial, 1976.

A powerful and moving story of a Black family's passionate determination to survive during the height of the Depression. Cassie Logan shares with the reader one turbulent year of her life in Mississippi. During the year, she feels the terror evoked by the night riders, burnings, and the humiliations forced on her in public by a White girl; and she learns why it is so important to her family to keep the land they own. The story depicts very vividly the general life style shared by the Blacks of that era and how their relationships with White people permeated their existence. Newbery Medal Book, 1977. (7-9)

Taylor, Mildred. *Song of the Trees*. New York: Dial, 1975.

A moving and poignant story of a Black family living in Mississippi during the Depression. The big trees had stood around the Logan house for many, many years and were cherished by the whole family. When an unscrupulous White man forced Big Ma to sell the trees for practically nothing, Cassie's father came home from his job in Louisiana to defy the man and win back the beloved forest land. (4-5)

Taylor, Sydney. *All-Of-A-Kind-Family*. Chicago: Follett, 1951.

The first of four stories about the happy family life of five little Jewish sisters. Beginning with their childhood just before World War I, the stories progress through the various aspects of their life as they move from lower east side to downtown New York. Followed by *More All-Of-A Kind-Family*, *All-Of-A-Kind Family Uptown*, and, *All-Of-A-Kind-Family-Downtown*. (5-8)

Thomas, Ianthe. *Eliza's Daddy*. New York: Harcourt, Brace, Jovanovich, 1976.

Eliza's parents are divorced, and her father has a new wife and daughter. Eliza fantasizes that this step-daughter is incomparably wonderful, and she finally gets up enough courage to ask her daddy to take her to his new home. When the two girls meet, a friendship is born. Soft, realistic two-color drawings by Moneta Barnett add depth to this perceptive story. (3-4)

Uchida, Yoshiko. *The Birthday Visitor*. New York: Charles Scribner's, 1975.

Emi, a little Japanese American girl, fears that a visitor from Japan will interfere with her birthday celebration. Her fears prove unfounded as the Rev. Okura helps in making her seventh birthday one she would never forget. The color illustrations by Charles Robinson capture perfectly the feeling of the story and shed light on the Japanese culture. (2-4)

Uchida, Yoshiko. *Journey to Topaz*. New York: Charles Scribner's, 1971.

Life is very different for eleven-year-old Yuki Sakane after the Japanese attack on Pearl Harbor in 1941. The Sakane family is sent to an internment camp in Utah and Mr. Sakane is separated from the rest of the family. But Yuki manages to find a firm friend, in the desert camp called Topaz. She is also fortunate enough to be remembered by pre-war friends. Thus with the help of Mimi and Emi, Yuki takes internment in stride. Based on the author's own childhood experiences. (5-6)

Uchida, Yoshiko. The Rooster Who Understood Japanese. New York: Charles Scribner's, 1976.

When a new neighbor threatens to take action if Mrs. Kittamura doesn't get rid of her pet rooster, her friend, Miyo, puts an ad in her class paper which results in the rooster being put in a bi-cultural home. A delightful story with engaging three-color illustrations by Charles Robinson add overtones of Japanese culture and woman's lib. (3-6)

Udry, Janice. Mary Jo's Grandmother. Chicago: Albert Whitman, 1970.

Another delightful Mary Jo story which tells of Mary Jo's Christmas vacation with her grandmother and how Mary Jo copes with a blizzard and an accident to her grandmother. (3-4)

Wong, Jade. Fifth Chinese Daughter. New York: Harper & Row, 1950.

The American education of a girl of Chinese ancestry who grew up in San Francisco and learned to appreciate the best of her inheritance and her environment. (7-9)

Yashima, Mitsu. Momo's Kitten. New York: Viking, 1961.

A scrawny little kitten found by a tiny Japanese American girl grows up and becomes a mother of five beautiful kittens. Large color illustrations by Taro Yashima add to the brief text. (4)

Yep, Laurence. Child of the Owl. New York: Harper & Row, 1977.

When Casey is sent to live with her dead mother's family in San Francisco's Chinatown, she has her first opportunity to become acquainted with her Chinese heritage. She rapidly learns the ways of Chinatown and the culture, language, and tradition she has been lacking. Casey's grandmother, Paw-Paw, explains about the folklore connected with the family's charm, the owl, and Casey soon realizes the similarity between her own and the owl's spirit. The characterizations are real, and the pride which Casey develops in her family and its traditions is warm and endearing. (7-9)

Yep, Laurence. Dragonwings. New York: Harper & Row, 1975.

In 1903, Moon Shadow left his mother in China and joined his father, Windrider, whom he had never seen, in San Francisco's Chinatown. Over the ensuing years until he was fifteen, Moon Shadow, spiritually and physically, helps his father to fulfill his dream of building and flying an aeroplane similar to one built by the Wright brothers. Although the plane, Dragonwings, crashed to earth at the end of its first flight, Windrider felt that his first dream had been successfully concluded. He, then, turned his energies toward fulfilling his second dream--bringing his wife to San Francisco so his family could be complete once more. An excellent portrayal of the conditions and way of life that were imposed on the Chinese Americans of that period and an opportunity for the reader to perceive the Chinese as unique individuals. Newbery Honor Book, 1976. (6-8)

Zei, Alki. Petros' War. New York: E.P. Dutton, 1972.

A vivid picture of the Italian/German occupation of Greece during World War II is presented in fiction as experienced by ten-year-old Petros and his family. The privations and ignominy of living under occupation, the tenacious resistance of the Athenians, and the dangers and small satisfactions that came to Petros in his work with the Underground are described. (7-9)

WORKING AND PLAYING TOGETHER

Aoki, Minoru. Japan: A Week in Daisuke's World. New York: Macmillan, 1973.

Daisuke Araki, a seven-year-old Japanese boy, lives in Tokyo with his parents and two brothers. How Daisuke spends his days at school, with his family, his recreation, and going shopping is shown through many black-and-white photographs by Minoru Aiki and a brief text by Martha Sternberg. (3-4)

Bahadur, Dinesh. Come Fight a Kite. New York: Harvey House, 1978.

Written by a world-renowned master kiteman, this book covers all aspects of the kite fighting from its history and lore to basic and advanced handling. The construction of kites is also discussed. This is an intriguing, if somewhat slight book, that can introduce the reader at once to both an East Indian art form and an exciting sport. Lists of organizations, suppliers, and a calendar of events are appended. (7-12)

Banks, Lynne. One More River. New York: Simon & Schuster, 1973.

Life in a kibbutz and Jewish attitudes toward the state of Israel and the Jewish religion are brought out in this story of a fourteen-year-old girl who reluctantly leaves her home in Canada to go with her family to Israel. Lesley's experiences in the kibbutz, brought to a focus by the week of terror and triumph of the Six-day War, help her to find her identity as an Israeli. (7-12)

Baylor, Byrd. They Put on Masks. New York: Charles Scribner's, 1974.

After a lyrical explanation of why Indians created masks, Baylor vividly describes Eskimo, Northwest Indian, Iroquois, Navajo, Apache, Zuni, Hopi, and Yaqui creations. Colorful illustrations by Jerry Ingram of authentic American Indian masks appear along with tribal legends, songs, and the author's own evocative verse. Excellent for story telling, research, and for inspiring arts and crafts projects. (5-6)

Baylor, Byrd. When Clay Sings. New York: Charles Scribner's, 1972.

A recreation of the making of pottery by prehistoric Indians in the American Southwest. The author suggests that each fragment of clay is a piece of someone's life. The illustrator, Tom Bahti, has taken the designs of the ancient potters to create a picture of prehistoric life. The earthy colors are perfect for the dry, sandy desert. Caldecott Honor Book, 1973. (5-6)

Bierhorst, John. A Cry From the Earth: Music of the North American Indians. New York: Four Winds, 1979.

A collection of Indian music from the late eighteenth century to the mid-twentieth. The text, illustrations, and examples demonstrate the role of music. A record album containing the music from this book is available from Folkway Records, 43 West 61st Street, New York, NY 10023. (6-8)

Bradley, Duane. Meeting With a Stranger. Philadelphia: J.B. Lippincott, 1964.

Teffera, a little Ethopian boy, watching his father leave for the hospital in the city, knows that he will have to be the man in the family until his father recovers. Almost immediately he is faced with the problem of accepting the advice of the friendly American who has come to the village to teach the shepherds new ways of caring for their flocks. (5-6)

Bunin, Catherine. Is That Your Sister? New York: Pantheon, 1976.

A heart-warming story of adoption, as told by a young black girl adopted by a white family with two boys. Catherine matter-of-factly describes her own adoption and that of her sister. The narration reveals Catherine's strong sense of happiness and security, which are reflected in an appended "album" of family photos. An honest, valuable contribution to building self-image and multicultural understanding. (4-5)

Cavanna, Betty. Jenny Kimura. New York: William Morrow, 1964.

Sixteen-year-old Jenny Kimura Smith, a girl of Japanese American parentage, comes from Tokyo to visit her grandmother's home in America. Jenny learns about new customs, overcomes her grandmother's racial prejudice, and attracts the interest of two American boys. (7-9)

Chandler, Edna. Almost Brothers. Chicago: Albert Whitman, 1971.

A story of the friendship of a Sioux Indian boy who had just moved to the Arizona desert country and a Mexican American boy. Benjie learns much about the desert from Juanito and the different way of life of the Yaqui Indians. (4-5)

Culin, Stewart. Games of the North American Indian. New York: Dover, 1976.

A complete, comprehensive, well-illustrated book which contains games from tribes throughout the United States. (7-12)

Dobrin, Arnold. The New Life: La Vida Nueva. New York: Dodd, Mead, 1971.

By interviewing people from many walks of life in the Mexican American community, the reader learns how some of these people feel about prejudice, education, and political action, thus opening a way toward better understanding between the Anglos and Mexican Americans. (7-12)

Fiarotta, Phyllis. The You and Me Heritage Tree. New York: Workman, 1976.

One hundred craft projects from 21 ethnic groups are presented through diagrams, step-by-step directions, lists of materials needed, and brief descriptions of the origin and significance of each. An excellent resource is an introductory section giving a brief account of each group's place in American history. Projects are arranged according to the basic material used: beads, eggs, fabric, nature objects, paint, paper, and yarn. Also included is a section on how to stage a Heritage Tree Bazaar. Illustrated with black-and-white photographs of children at work. (4-5)

Fichter, George. How to Build an Indian Canoe. New York: David McKay, 1977.

Specific directions are given for building a canoe, beginning with cutting down a good birch tree. Interesting cultural and historical details are included with the very detailed set of instructions. Many diagrams and photographs. Indexed. (7-9 Adv.)

Fletcher, Alice. Indian Games and Dances With Native Songs. New York: AMS Pr., 1915.

Songs followed by music and words in the native tongue along with a short story. Represented are the Omahas, Pawnees, and Osages. (7-9 Adv.)

Franchere, Ruth. Cesar Chavez. New York: Thomas Y. Crowell, 1970.

An illustrated biography of Chavez indicating the plight of the migrant farm worker. Written for the reluctant reader. (5-8)

Fregosi, Claudia. A Gift. Englewood Cliffs, NJ: Prentice-Hall, 1976.

A man weaves a blanket soft as a kiss, big as a hug, and bold as a smile for a gift to his wife. The author-artist has endowed this simple story with a stylistic, primitive setting featuring multiple patterns utilizing American Indian motifs, done in four contrasting colors. Good motivation for study of shapes and design as well as of Indian culture. (4)

Gallagher, Rachel. Games in the Street. New York: Four Winds, 1976.

Familiar and unfamiliar games, together with many variations, are described. All games can be played by groups of children with little equipment--balls, marbles, sticks. Black-and-white photographs show children of many cultures engaged in these activities. The author has also included some history about each game, instructions for playing, and diagrams. Index. (5-8)

Greene, Bette. Philip Hall Likes Me, I Reckon Maybe. New York: Dial, 1974.

Philip Hall was the smartest boy in the class and Beth had a crush on him. Was he really smartest, or was he only because Beth let him? A lively, humorous story that shows life in a rural Arkansas town as the reader follows Beth through many escapades with Philip and with her girl friends. Newbery Honor Book, 1975. (5-8)

Haskins, James. Barbara Jordan. New York: Dial, 1977.

Based upon interviews with relatives, friends, and colleagues, this is a review of the life of Barbara Jordan from her early years to the present. Few photographs. An appendix details her political accomplishments. Bibliography and index. (7-12)

Hayashiya, Tatsusaburo. Japanese Arts and the Tea Ceremony. Rutland, VT: John Weatherhill, 1975.

A history of teahouse architecture and tea utensils rather than a description of the ceremony itself. (7-12)

Herman, Charlotte. The Difference of Ari Stein. New York: Harper & Row, 1976.

Newly arrived in Brooklyn in 1944, Ari prizes his Jewish heritage, but his new friends discourage him from wearing his yarmulke and attending Sabbath school. Ari goes along with their ideas and takes part in various escapades, explaining to his father, "It isn't easy being different." As he matures, however, Ari realizes that he can have friends and be himself, too, without giving up his beliefs of his cultural identity. (5-6)

Hertzano, Ephraim. The Official Rummikub Book. New York: Sterling, 1978.

With dozens of full-color diagrams and clear, step-by-step directions, the author introduces the reader to this latest world-wide game. Originated in Israel, played with 106 game tiles, and designed for three levels of difficulty, this game has become an instant success. (Tea. ref.)

Hofsinde, Robert. Indian Games and Crafts. New York: William Morrow, 1957.

Simple and clear directions for making equipment needed to play twelve interesting games and directions for playing the games as the Indians played them. (5-8)

Joseph, Joan. Folk Toys Around the World and How to Make Them. New York: Parents' Magazine, 1972.

The history of, and detailed step-by-step instructions about how to make toys from eighteen countries. It is assumed that the person making the toy has a knowledge of carpentry terms as they are not explained. Many of the toys have moveable parts. (tea. ref.)

Jue, David. Chinese Kites. Rutland, VT: Charles E. Tuttle, 1967.

An attractive little book describing various types of kites and giving instructions on how to make them. Traditional stories and customs relating to Chinese kites are also mentioned. Illustrated in color and black and white. (6-8)

Konigsburg, E.L. About the B'nai Bagels. New York: Atheneum, 1969.

Good humor, warm family relationships, and a picture of a Jewish family in the contemporary scene. Mark's mother is the manager of the Little League team and his brother is the coach. Sponsored by the B'nai B'rith, they were called the B'nai Bagels. (6-7)

Langstaff, John. Shimmy Shimmy Coke-Ca-Pop. Garden City, NY: Doubleday, 1973.

Divided into sections on name calling, ball bouncing, sidewalk drawing games, circle games, "Who's it?", tag games, jump rope rhymes, action games, and dramatic play, these are all chants, some with melodies included, collected from children on big city sidewalks. Photographs on almost every page capture the same energetic action and constant motion generated through the rhymes. (3-4)

Mathis, Sharon. Sidewalk Story. New York: Viking, 1971.

A warm and moving story that could happen in any large or small city. Lilly Etta's best friend's family is being evicted and all of their belongings are left on the sidewalk. Lilly Etta is so disturbed that she does something drastic to remedy the situation. The compassion that is expressed reaches out to all ethnic groups. (4-5)

Merril, Jean. Maria's House. New York: Atheneum, 1974.
Maria is proud and eager to go to art class at the museum every Saturday morning until the day her art teacher tells the students to draw a picture of the house in which each lives. How can Maria show a drawing of the old, ugly run-down tenement building where she really lives when she'd rather draw a pretty, modern home? Who would know the difference? Maria faces up to her problem with courage and integrity in this easily read story. (4-5)

Miles, Betty. Around and Around-Love. New York: Alfred A. Knopf, 1975.
Poetic prose and an amazing array of photographs tell of the many facets of love among all kinds of humans of all races and cultures. Some of the areas of use might include discussions of peer relatiohships and creative writing. (4-5)

National Geographic Society. We Americans. Washington, DC: National Geographic, 1976.
Oversize in format, this is a nostalgic look at the American experience. Significant events in American history as well as trivia are ingredients of a pleasant melange of American taste, thoughts, and action. Indexed. (7-12)

Nelson, Esther. Dancing Games for Children of All Ages. New York: Sterling, 1973.
Includes forty-three songs with music and directions for each accompanying activity. Most of these singing and dancing games are based on well-known folk songs, while playing the accompaniments requires only rudimentary skills. The black-and-white pictures, though textbookish, adequately illustrate movements and groupings. (5-6)

Nelson, Esther. Musical Games for Children of All Ages. New York: Sterling, 1976.
Excellent multi-ethnic collection of games, dances, rounds, counting rhymes, and jump rope chants. Most have musical scores, with and without words. Some lyrics appear in native languages (many in Spanish) with translation, and directions for movements are clearly given. A helpful guide to age ranges appears in the index. Small figure drawings by Shizu Matsuda are more decorative than illustrative. A superior teacher resource, especially for kinesthetic multicultural education. (4-5)

Nelson, Mary. Maria Martinez. Minneapolis: Dillon, 1974.
This biography, based on Alice Marriott's Maria, Potter of San Ildefonso, describes the Pueblo way of life and emphasizes the work of the famous potter with detailed descriptions of pottery making. Includes photographs. (7-12)

Newlon, Clarke. Famous Mexican-Americans. New York: Dodd, Mead, 1972.
A collection of biographies of nineteen contemporary Mexican Americans who have attained success. All subjects were interviewed by the author. (7-12)

Ormsby, Virginia. What's Wrong With Julio? Philadelphia: J.B. Lippincott, 1965.
Of the five Spanish-speaking children in the class, only Julio looked unhappy and refused to talk or to participate in school activities. Teresita and Maria, Roberta and Gonzalito were not only grasping the new language but helping their classmates under the teacher's guidance to learn many Spanish words. The children's gradual awareness of Julio's loneliness and their warm responsiveness to his problem are sensitively handled. (3-4)

Pine, Tillie. The Polynesians Knew. New York: McGraw-Hill, 1974.
Describes basic aspects of Polynesian culture--canoe making, fabric production, map making, etc.--and their counterparts in modern Western civilization. Simple related activities which children can pursue independently are also suggested. Illustrations by Marilyn Hirsh are colorful and exciting. (5-6)

Politi, Leo. Lito and the Clown. New York: Charles Scribner's, 1964.
Lito, a Mexican boy, has lost his gray kitten. Payaco, a clown on stilts, helps Lito find the kitten and rescue it. (3-4)

Politi, Leo. Mr. Fong's Toyshop. New York: Charles Scribner's, 1978.
Mr. Fong makes and sells toys in his Los Angeles Chinatown shop. He preserves the art of Chinese puppetry and entertains the children with the legend of the origin of the shadow puppet. He helps the children prepare a shadow puppet play to be presented at the Moon Festival. (4-5)

Powers, William. Indian Dancing and Costumes. New York: G.P. Putnam's, 1966.
Introduces Indian dancing as a hobby. Presents background material on Indian dancing and information about each dance. Also provides directions and step-by-step photographs for performing the dances. (5-6)

Rollins, Charlemae. Famous Negro Entertainers of Stage, Screen, and TV. New York: Dodd, Mead, 1967.
Sixteen brief biographical sketches of leading Black American entertainers of the past and present. Photographs, index. (7-9)

Sachs, Marilyn. Peter and Veronica. Garden City, NY: Doubleday, 1969.

When Vernonica did not come to Peter's Bar Mitzvah, he felt he had been betrayed since he had struggled so hard to have his family accept her. Prejudices, understandings, and the meaning of friendship present a good family story. (5-6)

Silverberg, Robert. Wonders of Ancient Chinese Science. New York: Hawthorn, 1969.

Interesting account of the many inventions and discoveries made by the Chinese before the western world became technology conscious. The compass, paper, wheelbarrow, umbrella, and printing are discussed. (7-9)

Snyder, Zilpha. The Egypt Game. New York: Atheneum, 1967.

A group of inner-city children of various cultures discover a way into a storage yard and develop a land of Egypt there. Much imaginative play, unusual children, an assortment of adults and a series of realistic, sometimes grim, incidents make this an unusual story. Newbery Honor Book, 1968. (5-6)

Tobias, Tobi. Arthur Mitchell. New York: Thomas Y. Crowell, 1975.

An easily read and sensitive biography of the Harlem boy who danced as he carried out garbage for his father and rose to stardom with the New York City Ballet. The short text conveys the feeling of the physical power and concentration necessary to becoming a classical ballet dancer and the problems, particularly if one is Black. Large print, open format, illustrated. (4-8)

Tobias, Tobi. Isamu Noguchi. New York: Thomas Y. Crowell, 1974.

This brief biography sketches the events that served as a background to Isamu Noguchi's becoming one of the world's greatest sculptors. Child of a Japanese poet and teacher and an American mother, he endured problems in Japan and internment during World War II in America. Out of his loneliness came great talent. The artistic design and open format of the book are worthy of its subject. Illustrated with black-and-white photographs of Mr. Noguchi's work. (7-9)

Tobias, Tobi. Maria Tallchief. New York: Thomas Y. Crowell, 1970.

The story of the ballerina, Maria Tallchief and the hardships of dancing, written by an Indian author. (5-8)

Weiner, Sandra. Small Hands, Big Hands: Seven Profiles of Chicano Workers and Their Families. New York: Pantheon, 1970.

Seven migrant workers, ranging in age from eleven to sixty-seven, tell what it is like to live in agricultural labor camps. Exploitation and human misery are described as well as simple dignity, courage, and family love. Photographs in black and white. (4-5)

Whitney, Alex. Sports & Games the Indians Gave Us. New York: David McKay, 1977.

The Indians of North America played many ball games, dexterity and marksmanship games, and guessing and chance games. All of these are discussed in this survey that is arranged by type of game. Step-by-step instructions on how to make equipment and clear diagrams showing how to play the games are included. Index. Biliography. (5-6)

THE UNIVERSALITY AND DIFFERENCES OF FOODS

Adkins, Jan. The Bakers. New York: Charles Scribner's, 1975.

An excellent historical presentation of how bread originated many centuries ago and its uses today. The reader is taught how to bake bread, and recipes for several different types of bread are included. (5-6)

Aliki. Corn Is Maize. New York: Thomas Y. Crowell, 1976.

A scientific but simple description of how corn grows, together with its American Indian origin, the history of its use, and its importance to man. Clean, clear illustrations by the author in black and white or green and yellow enliven each page. Valuable both for science and for multicultural use. (5-8)

Borghese, Anita. The International Cookie Jar Cookbook. New York: Charles Scribner's, 1976.

More than sixty cookie recipes from more than sixty-five countries. Arranged by areas of the world. Included are: a concise section on cookie-making methods; drawings of all necessary utensils; and the pronunciation of all cookie names. Entertaining, comprehensive, practical, and an interesting aspect of life in other lands. (7-12)

Buehr, Walter. Meat From Ranch to Table. New York: William Morrow, 1956.

A survey of the history of meat in early Europe and America and information on cattle, sheep, and hogs in the meat industry of this era. (5-6)

Buehr, Walter. Salt, Sugar, and Spice. New York: William Morrow, 1969.

Well-written discussion of the history, uses, and processes of obtaining salt, sugar, and spices. Relates the opening of trade routes to obtain spices and concludes with a fascinating spice list. (4-5)

Chang, Constance. The Chinese Menu Cookbook. Garden City, NY: Doubleday, 1971.

The author, who has owned several Chinese restaurants and conducted cooking classes on T.V., has written recipes grouped into six sets of suggested menus so that a combination of over 150 menus can be created. The basic principles and methods of Chinese cooking, with clear illustrations in color, are presented, including information on table setting, methods of serving, use of the chopstick, cooking utensils, and beverages. (7-12)

Chang, Constance. The Japanese Menu Cookbook. Garden City, NY: Doubleday, 1976.

A select number of recipes to serve four are presented in six menus for all seasons. Includes color photographs and line drawings. Good for the beginner. (7-12)

Cooper, Elizabeth. Sweet and Delicious; Fruits of Tree, Bush, and Vine. Chicago: Childrens Pr., 1973.

Traces the history and cultivation of such fruits as the apple, banana, strawberry, avocado, and pineapple. Includes recipes. (5-8)

DeKnight, Freda. Ebony Cookbook. Chicago: Johnson, 1962.

Non-regional cookbook compiled by the Home Service Director of Ebony Magazine. (7-12)

Ferguson, Erna. Mexican Cookbook. Albuquerque, NM: Univ. of New Mexico Pr., 1967.

Recipes for dishes that were in common use in New Mexico when that province was a part of Mexico have been adapted for modern cookery. (7-12)

Gemming, Elizabeth. Maple Harvest. New York: Coward, McCann & Geoghegan, 1976.

A common, everyday sweetener in early America and a luxury product today, maple sugar is obtained from the sap of the maple tree in a unique process. The development of that art, from the Indians' crude methods to a modern maple farm operation in the northeastern United States, is described. Historical prints and photographs in black and white add interest. (4-5)

Grimm, William. Indian Harvests. New York: McGraw-Hill, 1973.

Describes the major plants which the indians used and the ways in which they prepared them. Some of the foods derived from the plants are familiar, some are not. (5-8)

Grossinger, Jennie. The Art of Jewish Cooking. New York: Random House, 1959.

A collection of the best Jewish recipes from Grossinger's, a resort hotel operated in the Catskill Mountains of New York. Traditional Jewish dishes, modified recipes, and a few borrowed from other ethnic groups are included. The recipes are easy to follow and it is not necessary to be Jewish to enjoy them. (7-12)

Hall, Carolyn. I Love Ice Cream. Garden City, NY: Doubleday, 1976.

Ice cream recipes, from Martha Washington's way of stirring the mix in a bowl of ice to modern day banana splits, floats, sundaes, sherbets, and flavors. Historical, nutritional, and factual scientific background information is detailed in this small book. (5-6)

Hall, Carolyn. I Love Popcorn. Garden City, NY: Doubleday, 1976.

Interspersed with historical, nutritional, and culinary notes, twenty-five ways to cook and serve popcorn are described, along with instructions for growing it. A delightful approach to social studies, art, or science. (4-5)

Hays, Wilma. Foods the Indians Gave Us. New York: David McKay, 1973.

Gives the history of foods such as potatoes, peanuts, beans, tomatoes, and corn, which were not known to Europeans before 1492. It describes how the seeds were taken from the Indians and introduced into Europe and Africa. Recipes adapted from Indian ways of cooking are included. Illustrated with attractive line drawings. (7-9)

Hunt, Bernice. Great Bread. New York: Viking, 1977.

Homemade bread is returning to the kitchens of America, and with it comes an interest in the history of bread and the many different types of bread in the world. Following a discussion of traditional breads and their ingredients, going back about eight thousand years, there is a section called, "How to do it," which is concerned with equipment and techniques. The main portion of the book is devoted to almost one hundred recipes. (7-12)

Johnson, Hannah. From Seed to Jack-O-Lantern. New York: Lothrop, Lee & Shepard, 1974.

Excellent black-and-white photographs and informative text tell the story of the growing of a pumpkin, from the seed's being planted in the spring to the carving of it as a jack-o-lantern for Halloween. (4-5)

Jupo, Frank. To Carry and to Keep. New York: Dodd, Mead, 1976.

An informative account of the need for containers from primitive times to the present. Man used gourds and shells first and progressed to pots, barrels, bottles, cans, paper bags and cartons, and finally plastics to carry and transport all kinds of dry and wet materials. Includes food containers and utensils. (4-5)

Kennedy, Diana. The Cuisines of Mexico. New York: Harper & Row, 1972.
A handsome, almost definitive collection of Mexican dishes, most of which are eaten by Mexican Americans as well as those south of the border. (7-12)

Kennedy, Diana. The Tortilla Book. New York: Harper & Row, 1975.
Eighty recipes using the tortilla, which is the basis for many Mexican dishes--tacos, enchiladas, and tostados, to mention a few. Excellent step-by-step instructions with many hints in order to achieve perfect results. (7-12)

Kenworthy, Leonard. Soybeans: The Wonder Beans. New York: Julian Messner, 1976.
A highly informative and interesting account about the introduction of the soybean to the United States, its growth in crop yield to more than one-half of the world's production, and the great expansion of the soybean industry. Soybeans are very nutritious and have as many uses as the peanut. (5-6)

Klein, Margaree. The Happy Cooker. Los Angeles: Douglas West, 1976.
A variety of easy Chinese recipes. Instructions include "how to" and "whom to". All ingredients are easily obtainable. A unique and practical book. (7-12)

Kohn, Bernice. Apples: A Bushel of Fun & Facts. New York: Parents' Magazine, 1976.
History of the apple, which came from Asia; its cultivation by means of hybrid seeds and grafting; and a description of the many varieties, accompanied by sketches in three colors by Roland Rodegast. Myths and legends surrounding apples are retold, and easy recipes are included. (4-5)

Lavine, Sigmund. Indian Corn and Other Gifts. New York: Dodd, Mead, 1974.
Myth, legend, superstition, and scientific facts are combined to present a lively account of the contributions of many Indian tribes to foods first produced in the Western Hemisphere and later adopted by people all over the world. Some of these foods are corn, lima beans, peanuts, peppers, potatoes, and pumpkins. Bibliography. (7-9)

Lavine, Sigmund. Wonders of Herbs. New York: Dodd, Mead, 1976.
Ancient and modern cultivation and use of herbs are described. The history of these plants and their lore makes interesting reading. The author tells how to raise herbs, outdoors or in, and the uses of various herbs, including beauty aids. (5-6)

Limburg, Peter. What's in the Names of Fruit. New York: Coward, McCann & Geoghegan, 1972.
Lists in alphabetical order fifty-four informative entries supplying anecdotal material pertinent to each fruit's origin, history, cultivation, and use. The author also traces the derivation of each fruit name. (5-6)

Meyer, Carolyn. Lots and Lots of Candy. New York: Harcourt, Brace & Jovanovich, 1976.
This is a discussion of the history, traditions, and technology associated with candy. Forty-four recipes are provided along with commentary about how such candy came into being and its positive and negative nutritional aspects. (5-6)

Meyer, Carolyn. Milk, Butter, and Cheese. New York: William Morrow, 1974.
The story of dairy products including history, simple recipes, and nutrition. Introduces the importance of various products that have originated in various cultures and are now a part of American diets. (5-6)

Neithammer, Carolyn. American Indian Food and Lore. New York: Macmillan, 1974.
The botanical offerings of the Southwest are alphabetically divided into general groups, such as cactus and cactus-like plants, nuts, and seeds, etc. For each variety is given the habitat and description, the Indian, English, and scientific names, recipes, and other uses, as well as a drawing. The introduction discusses historic modes of food preparation. Illustrated. Bibliography, map, medical index, general index. (Tea. ref.)

Perl, Lila. Slumps, Grunts, and Snickerdoodles. New York: Seabury, 1975.
This is a history of what colonial America ate and why. The various cultures imported to American shores had to innovate and modify their traditional eating patterns to fit with what was available and needed here. This is an interesting aspect of our early history. Included are thirteen authentic recipes that will add the dimension of taste to an understanding of our colonial heritage. (7-9)

Ross, Janet. Leaves From Our Tuscan Kitchen. New York: Atheneum, 1974.
A revision of an 1899 classic that was dedicated to the idea that good, fresh vegetables, cooked in an enhancing way, deserve a place of honor on the table. One hundred and sixty pages of recipes grouped by these headings: Vegetable Dishes, Mixed Vegetables, Rice Dishes, Pasta, and Soups. (7-12)

Schryver, Alice. Italian Cooking for Beginners. New York: Dodd, Mead, 1977.

The author has presented a well-organized selection of Italian recipes from antipasto to pizza. She included information about some dishes, together with clarification about preparation methods. Easy-to-follow directions. (7-12)

Sirkis, Ruth. A Taste of Tradition: The How and Why of Jewish Gourmet Holiday Cooking. Pasadena, CA: Ward Ritchie, 1972.

Centered around the holidays, this profusely illustrated book presents menus and recipes along with facts about Jewish life and culture. Includes information about dietary laws as well as a glossary of terms. (7-12)

Sunset. Sunset Mexican Cookbook. Menlo Park, CA: Lane, 1969.

An easy-to-follow source of Mexican cookery. (7-12)

Taylor, Barbara. Mexico: Her Daily and Festive Breads. Claremont, CA: Ocelot Pr., 1969.

Every page of this delightful book has photographs of Mexican breads against a background of folk art. The author relates the symbolism of forms to the cultural, ethnic, seasonal, and artistic history of Mexico. (7-12)

Zelayeta, Elena. Elena's Favorite Foods: California Style. Englewood Cliffs, NJ: Prentice-Hall, 1967.

A cookbook primarily of Mexican recipes by a well-known gourmet cook. (7-12)

Zelayeta, Elena. Elena's Fiesta Recipes. Pasadena, CA: Ward Ritchie, 1961.

Some north-of-the-border recipes, together with Mexican and Spanish dishes. (7-12)

TRADITIONAL FOLK ARTS AND CRAFTS

Adasko, Laura. Batik in Many Forms. New York: William Morrow, 1975.

Presented as a book for the novice and experienced fabric designer, the author describes the complete Batik process in relation to tools, technique, color, and design. There is a lack in diversity with only two artistic styles represented. Sixteen color plates and seventy-five photographs illustrate processes and products. (7-9)

Albrectsen, Lis. Wigwam and Moccasin: Indian Craft for Young People. New York: Van Nostrand, 1972.

An overview of North American Indian craft. After a brief introduction citing the location of the major Indian nations, the book goes on to show a variety of projects that can be made which are both practical and representative of Indian art and life style. The concluding chapter shows Indian communications by use of picture writing, smoke signals, and sign language. (6-8)

Allen, Elsie. Pomo Basketmaking: A Supreme Art for the Weaver. Happy Camp, CA: Naturegraph, 1972.

The techniques of making various types of baskets are described, using detailed drawings and closeup photographs. Native materials to use in basketmaking are listed and locations in California are given. A how-to-do-it book by Pomo Indian about an art she would like others to continue to produce. (Tea. ref.)

Bahti, Tom. An Introduction to Southwestern Indian Arts and Crafts. Las Vegas, NV: KC Pubns., 1966.

Intended as an introduction, this oversize book emphasizes the differences among the various tribes of the Southwest in the art or craft under consideration. Differences in techniques are also noted in such arts and crafts as silverwork, painting, Navajo weaving, and the making of turquoise jewelry, baskets, pottery, and beads. Includes both color and black-and-white illustrations, maps, suggested readings. (7-8)

Becker, Joyce. Jewish Holiday Craft. New York: Hebrew Pub., 1977.

Excellent creative craft book based on the major Jewish holidays celebrated in this country. For each of thirteen days, there is a brief one-page explanation of the history and meaning of the holiday and the methods commonly employed to commemorate it. Following each introduction are complete step-by-step directions for related projects, accompanied by diagrams and drawings, for a total of 200 items, ranging in difficulty from the extremely simple to those requiring some knowledge of handling craft materials. (5-6)

Brock, Virginia. Pinatas. Nashville, TN: Abingdon, 1966.

A handicraft book useful for many occasions, giving the history of these Mexican decorations, stories about them, and explicit instructions and diagrams for creating them. (5-6)

Brody, J. Indian Painters & White Patrons. Albuquerque, NM: Univ. of New Mexico Pr., 1971.

The argument that most Indian art is derived from forms that existed before European contact is effectively presented through the use of about 100 carefully selected illustrations and a chronology. This comparative analysis includes a discussion of technique in all areas of art, especially painting, as well as pottery and weaving. The author is professor of anthropology and curator of Maxwell Museum of Anthropology at the University of New Mexico. (Tea. ref.)

Colton, Harold. Hopi Kachina Dolls. Albuquerque, NM:
Univ. of New Mexico Pr., 1959.

An excellent resource book which explains what a Kachina doll is, how to make the doll, and what is the significance of each color and symbol. 266 varieties of Kachina dolls are identified. (6-8)

Comins, Jeremy. Eskimo Crafts. New York: Lothrop, Lee & Shepard, 1975.

The author demonstrates how to make art objects in the style of the Eskimo, substituting plastic, cardboard, balsa wood, and paper for the ivory and soapstone used by the Eskimos. Materials required for each object are listed and instructions are accompanied by photographs and diagrams. Glossary. Bibliography. Index. (5-6)

Comins, Jeremy. Latin American Crafts. New York: Lothrop, Lee & Shepard, 1974.

An interesting method of familarizing students with designs associated with pre-Columbian art. Comins introduces each craft via photographs of original pieces and a brief description. He then adapts its construction to materials accessible to children. A glossary, titles for suggested reading, and an index are appended. (5-6)

Comins, Jeremy. Totems, Decoys, and Covered Wagons. New York: Lothrop, Lee & Shepard, 1976.

Tells how to construct models of Indian and Colonial dwellings and artifacts from cardboard boxes and offers related historical notes and photographs. Diagrams and photos of the finished products, lists of supply sources, metric conversion chart, glossary, bibliography, and index are added. (5-6)

D'Amato, Jante. African Crafts for You to Make. New York: Julian Messner, 1969.

A well-organized, highly readable presentation of specific ideas, techniques, and instructions for construction of various ancient and modern artifacts representative of tribes south of the Sahara. Accompanying each set of directions is a succinct description of customs, history, life-style, and beliefs that originally influenced the art or crafts. (5-6)

D'Amato, Janet. American Indian Craft Inspirations. Philadelphia: J.B. Lippincott, 1972.

Gives a set of directions for making a great variety of jewelry, clothing, accessories, and household articles based on Indian designs. Clear instructions for ponchos, tote bags, and footwear. Addresses for a few mail order suppliers are provided. (Tea. ref.)

D'Amato, Janet. Italian Crafts: Inspirations From Folk Art. New York: M. Evans, 1977.

The clever and well-done projects use six kinds of materials--thread, mosiacs, leather, wood, straw, and paper. Only black-and-white photographs and line drawings of these adapted Italian arts and craft projects are shown. A list of craft suppliers and a bibliography are included. (7-12)

Des Jarlait, Patrick. Patrick Des Jarlait. Minneapolis: Lerner Publications, 1975.

An autobiographical account of the Chippewa Indian artist, Patrick Des Jarlait, as it was told to Neva Williams and recorded on tape. The emphasis is on traditional cultural events in his early years--and his preserving of these events through his paintings. Several reproductions of his unusual and striking art, for which he has received national recognition, are included. (4-5)

Deyup, Astrith. Tie Dyeing and Batik. Garden City, NY: Doubleday, 1974.

Materials and techniques used in these crafts are clearly discussed in the text and with the help of many illustrations. Suggested projects are presented and the histories of these arts are briefly described. (7-9)

Dockstader, Frederick. Indian Art in America. Boston: New York Graphic Society, 1966.

An Oneida Indian surveys North American Indian art from its earliest known examples to the present day. (Tea. ref.)

Dunn, Dorothy. American Indian Painting of the Southwest and Plains Areas. Albuquerque, NM: Univ. of New Mexico Pr., 1968.

An excellent survey of the history of American Indian art from the ancient pictographs to the present day. The author brings out tribal differences, such as the man-to-man relationships of the Plains Indians and the man to nature, man to God, of the Southwestern tribes. Many color illustrations, some of them published for the first time. (6-8)

Espejel, Carlos. Mexican Folk Ceramics. New York: Universe Bks., 1976.

A panoramic view of this ancient folk art and its practitioners in the various states of Mexico. Illustrated with photographs. (Tea. ref.)

Feelings, Tom. Black Pilgrimage. New York: Lothrop, Lee & Shepard, 1972.

An excellent collection of paintings and drawings by one of America's most gifted Black artists. Over seventy illustrations of Black people are included. Some were made in Brooklyn, a few in the South, and several full-color paintings were done during a stay in Ghana. While the intent of the book is to inspire Black children to appreciate their innate beauty and ability, it also provides an insight into the evolution of a Black consciousness. (5-6)

Goble, Paul. The Girl Who Loved Wild Horses. Scarsdale, NY: Bradbury, 1978.

An Indian girl loves horses so much that she rides away in a storm and lives with the herd in the wild. Native animals, plants, the Indians' tipis, dress, and art are pictured utilizing American Indian designs. Caldecott Medal Book, 1979. (4-8)

Glubok, Shirley. The Art of Africa. New York: Harper & Row, 1965.

This is an excellent introduction to the rich artistic contributions from different parts of Africa. Contains fine photographs of bronze statues, masks, magic figurines, cave and rock paintings, gold weights, antelope headdresses, and musical instruments. The author's brief explanations of the significance of design and the discussion of the customs, traditions, and beliefs that produced them are very informative. (5-8)

Glubok, Shirley. The Art of Ancient Mexico. New York: Harper & Row, 1968.

Examines in text and photographs the art of the Indian cultures in Mexico before the Spanish conquest of 1519. Includes the art of the Aztec, Mixtec, Toltec, Olmec, and Zapotec civilizations. (7-12)

Glubok, Shirley. The Art of China. New York: Macmillan, 1973.

A survey of the art of China from prehistoric times to the present day. There are pictures of models and statues as well as reproductions of scenes of court life and festivals, animals and birds, and landscapes. Objects and illustrations are discussed in terms of the history and culture of their period. (5-8)

Glubok, Shirley. The Art of Japan. New York: Macmillan, 1970.

Highlights of Japanese art briefly told in text and illustrated with photographs of the masterpieces found in museums and major collections. (7-12)

Glubok, Shirley, The Art of the Eskimo. New York: Harper & Row, 1964.

Introduction to the art and customs of Eskimos who live in parts of Siberia, Alaska, Canada, and Greenland. Characteristics of driftwood carving, of masks for ceremonies, ivory carving, stone carving, and the making of woodcuts are presented with beautiful illustrations. (5-8)

Glubok, Shirley. The Art of the North American Indian. New York: Harper & Row, 1964.

Clear and simply stated explanations of some of the representative types of art practiced by the Indians of Canada and the United States from pre-Columbian times to the present. Included are wood carvings, pottery, ceremonial masks, buffalo hide paintings, Kachina dolls, bead work, quill embroidery, and ceremonial pipes. (5-8)

Glubok, Shirley. The Art of the Northwest Coast Indians. New York: Macmillan, 1975.

A word and picture presentation of Indian art of the Northwest. Along with pictures of objects is a brief text which describes their functions in tribal culture and how or of what they are made. (5-8)

Glubok, Shirley. The Art of the Plains Indians. New York: Macmillan, 1975.

The art of the Plains Indians is made to live again in special photographs by Alfred Tamarin. The tribes' way of life, their traditions, and their experiences that span almost two hundred years comprise a welcome addition to the Glubok books. (5-8)

Glubok, Shirley. The Art of the Southeastern Indians. New York: Macmillan, 1978.

This is a word-and-picture essay about the arts and crafts of the Indians of the southeastern United States. Objects are shown in photographs and described, frequently with a brief explanation of the place of such objects in tribal society. Illustrations are all black and white, but pages vary in color. (5-8)

Glubok, Shirley. The Art of the Southwest Indians. New York: Macmillan, 1971.

Presents photographs of rock pictures, fetishes, baskets, sand paintings, Kachinas, ceremonial robes, jewelry, rugs, and pottery made by the Pueblo, Navajo, Apache, and other Indian tribes of the Southwest. These fine examples of Indian arts are taken from the collections of many museums. Explains the ceremonial use of these artifacts and discusses briefly the techniques used by the artists of the past and present. (5-8)

Glubok, Shirley. The Art of the Spanish in the United States and Puerto Rico. New York: Macmillan, 1972.

Spain's contributions to the arts of America are depicted in an array of Spanish homes, churches, missions, and forts, as well as furniture, embroidered wall hangings, hand-woven blankets, and tinware. Photographs are vivid and the text clear and lively. (5-8)

Glubok, Shirley. The Art of the Woodland Indians. New York: Macmillan, 1976.

Useful, decorative, and ceremonical objects created by the Northeastern and Great Lakes Indians are described and pictured in black-and-white photographs. Also shown are paintings by White settlers which depict dwellings and crafts. (5-8)

Grainger, Sylvia. *How to Make Your Own Moccasins.* Philadelphia: J.B. Lippincott, 1977.
Over eighty photographs and one hundred diagrams assist easy-to-follow directions for making ten styles of moccasins. Styles reflect various types of Indian usage. The book arrangement is by general areas of Indian culture: eastern woodland, plains, northwest, and southwest Indians. An introductory section describes general considerations in making and caring for moccasins. A glossary, list of suppliers, and bibliography are appended. (7-12)

Greenfeld, Howard. *Marc Chagall*. Chicago: Follett, 1967.
The biography of the famous artist, Marc Chagall, tells about his birth in Russia; his adoption of France as his second home; and his refuge in the United States during World War II. Some of the most famous works are: The Jerusalem Windows in the Synagogue of the Hadassah Medical Center near Jerusalem, the ceiling of the Paris Opera House, and the two murals in the Metropolitan Opera House in New York. Thirty-two illustrations are included, sixteen in color. (6-7)

Hannum, Alberta. *Spin a Silver Dollar*. New York: Viking, 1945.
Personal narrative of an Indian trading post and the talented Navajo boy discovered there. (Tea. ref.)

Harvey, Marian. *Crafts of Mexico*. New York: Macmillan, 1973.
A descriptive guide to sixteen of Mexico's traditional handicrafts, indicating their history, tools and materials needed, and procedure for completion. Over two hundred and fifty black-and-white illustrations and pictures are included. There is valuable information in the appendixes regarding craftsmen, table of equivalents, sources of materials. Bibliography. (7-12)

Hofsinde, Robert. *Indian Arts*. New York: William Morrow, 1971.
Discusses the origin of Indian arts and their use in the decoration of ceremonial, personal, and household objects. Explains the techniques used by the artists who worked with horn, bone, shells, quills, wood, stone, roots, twigs, grasses, clay, copper, and silver. The concluding chapter deals with Indian arts today. (4-5)

Honda, Isoa. *World of Origami*. Abr. ed. Elmsford, NY: Japan Pubns., 1976.
How to make paper folding models described in text, diagrams, and photographs. (7-12)

Impey, Oliver. *Chinoiserie: The Impact of Oriental Styles on Western Art and Decoration*. New York: Charles Scribner's, 1977.
This survey of styles in Western visual arts and decoration based on the European conception of what oriental modes were like, includes gardens, ceramics, and architecture. Illustrated. Bibliography. (Tea. ref.)

James, George. *Indian Basketry*. New York: Dover, 1972.
This unabridged and unaltered republication of the fourth edition published in 1901, is a detailed discussion of techniques and designs, illustrated by historic photographs of many groups in both northern and southern California and in the Southwest. Of historical significance. Illustrated. (Tea. ref.)

Jefferson, Louise. *The Decorative Arts of Africa*. New York: Viking, 1973.
An unusually beautiful and informative introduction to the decorative arts of Africa which describes and illustrates in beautiful drawings and photographs examples drawn from all over the continent and from different periods of time. An invaluable handbook for all who are interested in the richness and diversity of African culture. Bibliography. (6-7)

Jones, Edward. *Arts and Crafts of the Mexican People*. Pasadena, CA: Ward Ritchie, 1971.
A description of the history, traditions, and practice of Mexican pottery, weaving, metalcrafts, woodworking, leather crafts, glassworks, lacquerwork, fireworks, paperwork, yarnwork, and featherwork. (5-8)

Kasahara, Kunihiko. *Creative Origami*. Elmsford, NY: Japan Pubns., 1977.
Text and diagrammed illustrations on how to create paper folding models, both simple and intricate. (7-12)

Lewis, Samella. *Black Artists on Art*. 2 vol. Pasadena, CA: Ward Ritchie, 1971.
Works and thoughts of a selected number of producing Black artists from all sectors of the United States. Representations from Europe and Mexico are deeply concerned with the concept of cultural identity, cultural nationalism, and nation building. Presents examples of each artist's work, some in color but most in black and white. (7-12)

Michener, James. *Modern Japanese Print*. Rutland, VT: Charles E. Tuttle, 1968.
Originally published in 1962 in a limited edition, this book contains ten original woodblock prints in full color by contemporary Japanese artists. Michener has written an introduction to modern Japanese printmaking with a commentary on each work. (6-7)

Munsterberg, Hugo. *The Folk Arts of Japan*. Rutland, VT: Charles E. Tuttle, 1958.
Representative folk arts are presented with chapters on textiles, ceramics, straw fabrications, metal work, wood carvings, toys, architecture, painting, and sculpture. (7-12)

Navajo School of Indian Basketry. Indian Basket Weaving. Magnolia, MA: Peter Smith, n.d.

Unabridged republication of a work first published in 1903. Baskets of all of southern Indian groups, including California are shown through excellent photographic examples of the weaves and designs used by the Indians for centuries past. Closeup photographs of weaving techniques as well as concise instructions make this volume useful for craft programs. (5-8)

Perceval, Don. A Navajo Sketch Book. Flagstaff, AZ: Northland, 1962.

A collection of thirteen watercolors and numerous black-and-white drawings by Don Perceval with an introduction and descriptive captions by Clay Lockett. Both artist and writer portray the strength and beauty of "Deneh" (The People) with devotion and knowledge born of years of study. Sketches of the people and their land, the hogans, ceremonies and festivities, sheep herding, blanket weaving, the trading post, and historical costumes are included. (5-8)

Phaidon Encyclopedia of Art and Artists. New York: Phaidon, 1978.

Long articles on art from various cultures, movements, styles, and schools are included in this concise guide to world art. One thousand biographical entries are also included for artists of all ages and fields. (Tea. ref.)

Price, Christine. Dancing Masks of Africa. New York: Charles Scribner's, 1975.

A collection of sketches about the background of masks and the part they play in the lives of the West African people. Striking woodcuts illustrate the book. (5-6)

Ripley, Elizabeth. Hokusai. Philadelphia: J.B. Lippincott, 1968.

The life of the great Japanese artist, Hokusai, famous for his wood-block prints of flowers, birds, waterfalls, and Mt. Fuji. The book is illustrated with photographs of his work. The text discusses the work exemplified in the photographs, showing the progression of his life and art. (6-7)

Salomon, Julian. Book of Indian Crafts and Indian Lore. New York: Harper & Row, 1928.

Despite the publishing date of 1928, this is still one of the best books on Indian handicraft and customs. Complete directions are given for the making of Indian clothing, wigwams, and weapons. (7-12)

Scholz-Peters, Ruth. Indian Bead Stringing & Weaving. New York: Sterling, 1975.

Discussion of different varieties of beads and instructions on how to work with them. Examples progress from simple stringing of beads to more complex weaving, with and without frames. Concludes with a picture gallery of American Indian beadwork. Diagrams, black-and-white and color illustrations. Index. (7-12)

Smith, Bradley. Mexico: A History in Art. Garden City, NY: Doubleday, 1971.

The history of Mexico over twenty centuries is examined in text and photographs, revealing the creative activities of her artists. Bibliography. (7-12)

Soong, Maying. The Art of Chinese Paper Folding. New York: Harcourt, Brace & Jovanovich, 1948.

A simple but clear craft book on paper crafts with step-by-step instructions and good line drawings. (6-8)

Stribling, Mary Lou. Crafts From North American Indian Arts: Techniques, Designs, and Contemporary Applications. New York: Crown, 1975.

Surveys twenty different arts including jewelry made from different objects, basketry, finger weaving, applique, quilwork, pottery, and dry painting. Excellent photographs of museum pieces and completed projects are described. Includes sources of supplies. (7-12)

Swann, Peter. Art of China, Korea and Japan. New York: Praeger, 1963.

Historical survey of more than 3000 years of Chinese, Korean, and Japanese painting, sculpture, pottery, and drawing. The author is keeper of the Department of Eastern Art at the Ashmolean Museum, Oxford. (7-12)

Turner, Alta. Finger Weaving. New York: Sterling, 1973.

Tells how to make colorful bands and sashes using the ancient Indian technique of flat braiding, also known as finger weaving. Finished products are shown in color and black-and-white photographs. Although some diagrams are furnished, directions are somewhat complicated, and teacher assistance would be needed. Sources of materials are listed. Bibliography. (6-8)

VARIETY OF FOLK MUSIC

Barclay, Pamela. Duke Ellington: Ambassador of Music. Mankato, MN: Creative Ed., 1974.

A biography of the Black musician who, in fifty years, composed 2000 songs and performed them all over the world. (5-8)

Bierhorst, John, comp. Songs of the Chippewa. New York: Farrar, Straus & Giroux, 1974.

Bierhorst's well-researched versions of Chippewa songs are, for the most part, simple enough to play or sing, and phonetic Indian lyrics are supplied for five of the seventeen selections. Appended notes give sources and short comments on the adaptations. (5-8) ontemps, Arna. Chariot in the Sky. Rev. ed. New York: Holt, Rinehart & Winston, 1971.

A fictional account of the Jubilee Singers, a small band of Black students who toured this country after the Civil War to earn money to save their struggling school in Nashville. Woven into the story are the experiences of a runaway slave who becomes one to the group's singers. (7-9)

Bryan, Ashley, comp. Walk Together Children. New York: Atheneum, 1974.

A collection of familiar and lesser-known spirituals, including Walk Together Children, Little David Play on Your Harp, I Got Shoes. Handsome illustrations and hand-blocked notes by Ashley Bryan feature African people and motifs. (5-8)

Cole, Maria. Nat King Cole. New York: William Morrow, 1971.

A warm, nostalgic, first-person biography of Nat King Cole by his wife. Maria Cole describes their courtship and marriage, traces Cole's musical career, and presents a moving account of his brief battle with cancer that caused his death in 1965. Includes a discography. (7-12)

Cone, Molly. Leonard Bernstein. New York: Thomas Y. Crowell, 1970.

A biography of the great American musician, composer, and conductor which covers his birth in 1918, education, and experiences. His love of music is evident as he has popularized concerts for young people. (4-5)

Cornell, Jean. Louis Armstrong. New Canaan, CT: Garrard, 1972.

The life of Louis Armstrong is traced from his childhood in New Orleans, his first real job with a band at sixteen, to Satchmo's "Golden Years of Jazz." Illustrated with photographs and two-color art. (5-8)

Cornell, Jean. Mahalia Jackson. New Canaan, CT: Garrard, 1974.

Born in poverty and subjected to racial prejudice, Mahalia Jackson nevertheless became a famous singer who popularized gospel singing throughout the world. Scenes from her childhood in New Orleans, her successes in concerts, her friendship with Martin Luther King, Jr. are included. (4-8)

Dietz, Betty, ed. Folk Songs of China, Japan, Korea. New York: John Day, 1964.

An attractive collection of twenty-five folk songs popular with the Chinese, Japanese, and Korean people, prepared by two music educators. For each of the songs, there

are explanatory notes, simple piano accompaniments, English translations of the lyrics along with phonetic translations, and a sampling of the original calligraphy. (5-6)

Edwards, Audrey. The Picture Life of Stevie Wonder. New York: Franklin Watts, 1977.

Highlights in the life of the blind Black singer and songwriter, a world-renowned popular musician. Clear, interesting black-and-white photographs with expanded captions dominate the brief text. (4)

Eldred, Patricia. Diana Ross. Mankato, MN: Creative Ed., 1976.

A biography of one of America's most popular Black singers, who grew up in Detroit. Her fame in a singing career began as a member of The Supremes, and she has since gone on to be a star on her own. (5-6)

Evans, Mark. Scott Joplin and the Ragtime Years. New York: Dodd, Mead, 1976.

A simply-written biography of the life of ragtime composer Scott Joplin. His joys and disappointments are described as he tried to present a new type of music to America. (7-9)

Fisher, Miles. Negro Slave Songs in the United States. New York: Russell & Russell, 1968.

This book is not only an analysis of musical form, but also a warm appraisal of the thinking of the Black people during this period. It contains samples of the music (spirituals and work songs) and their meanings. (7-9)

Glass, Paul, comp. Songs and Stories of Afro-Americans. New York: Grosset and Dunlap, 1971.

Brief accounts of Black men and women who made noteworthy contributions to American music, and of events in Black history that inspired various songs. Includes music and words to many representative songs. (7-12)

Glasser, Barbara. Bongo Bradley. New York: Hawthorn, 1973.

A story about the summer that Bradley, a young Black boy from Harlem, spends in North Carolina, learning many things he couldn't have learned at home in New York City, especially about his family heritage and love of music. (5-6)

Greenfield, Eloise. Paul Robeson. New York: Thomas Y. Crowell, 1975.

A sympathetic account of the life of the Black athlete, singer, and actor, stressing his pride in his African heritage and his championship of civil rights for Blacks. Incidents of persecution are detailed, and Robeson's Communist sympathies are minimized. (4-8)

Haskins, James. *The Story of Stevie Wonder*. New York: Lothrop, Lee & Shepard, 1976.
A sympathetic account of the rise to stardom of this popular Black composer, singer, and recording artist. The author tells how Stevie adjusted to his blindness from birth, and how, in some ways, this handicap worked to his advantage. His total immersion in music and his reaction to fame are discussed. Black-and-white photographs and a discography add interest. (5-8)

Hofmann, Charles. *American Indians Sing*. New York: John Day, 1967.
An introduction to the Indian world of song with an actual recording of Indian music. Drawings by Nicholas Amorosi enhance the value of the text. (7-9)

Hofsinde, Robert. *Indian Music Makers*. New York: William Morrow, 1967.
This book explains how Indians made the drums, tom-toms, rattles, and flutes which they used to accompany their singing. It discusses the origins and significance of the songs used by the Chippewa Indians--their lullabies, songs used in rituals and ceremonies, songs of hunting, love, victory, war, and death. Included are the words and music of nine typical songs. (5-6)

Hughes, Langston. *The First Book of Jazz*. Rev. ed. New York: Franklin Watts, 1976.
A simple explanation of the evolution of jazz, plus a brief description of famous jazz musicians. A list of suggested recordings is included. (5-8)

Jones, LeRoi. *Blues People*. New York: William Morrow, 1963.
The development of Black music in America is traced and the intimate relationship between Black music and Black culture is discussed. (7-9 Adv.)

Landeck, Beatrice. *Echoes of Africa in Folk Songs of the Americas*. 2nd rev. ed. New York: David McKay, 1969.
Demonstrates how the Black man's music has been a source of strength and how it has influenced, and been influenced by many different cultures. Includes almost a hundred songs scored for voice, piano, guitar, drum, and other instruments. (Tea. ref.)

McDearmon, Kay. *Mahalia, Gospel Singer*. New York: Dodd, Mead, 1976.
A simply written biography of the gospel singer who rose to prominence and traveled throughout the world, lifting the hope of millions with her singing. It was her song that preceded Martin Luther King, Jr.'s "I Have a Dream" speech. The black-and-white woodcuts in the book capture the strong personality of the singer. (4-5)

Mathis, Sharon. *Ray Charles*. New York: Thomas Y. Crowell, 1973.
Relates in easy vocabulary the life of Ray Charles, who rose from a barefoot blind boy, to be a rich, successful, Black singer with throaty voice and perfect pitch. (3-4)

Montgomery, Elizabeth. *William C. Handy: Father of the Blues*. New Canaan, CT: Garrard, 1968.
Biography of the Black composer, William C. Handy, whose masterpiece is the "St. Louis Blues." Covers his childhood, his fight with poverty and racial prejudice, his failures and successes in his chosen profession, and his blindness. (5-6)

Moore, Carman. *Somebody's Angel Child*. New York: Thomas Y. Crowell, 1969.
Brief biography of Bessie Smith, "Empress of the Blues." Selected discography. (7-12)

Newman, Shirlee. *Marian Anderson*. Philadelphia: Westminster, 1966.
This simply-written biography includes more recent information than the more difficult, *My Lord, What a Morning*. (7-9)

Pietroforte, Alfred. *Songs of the Yokuts and Paiutes of California and Nevada*. Happy Camp, CA: Naturegraph, 1965.
A study of Indian songs and the flutes and rattles which were used to accompany them. (7-9)

Robinson, Adjai. *Singing Tales of Africa*. New York: Charles Scribner's, 1974.
The author has retold seven of his favorite singing tales, each reflecting the culture, humor, wisdom, and traditions of African life. Vibrant, expressive black-and-white woodcuts are by Christine Price. (5-6)

Sanders, Ruby. *Jazz Ambassador, Louis Armstrong*. Chicago: Childrens Pr., 1973.
A full-length biography of the famous Black musician who made jazz known throughout the world. The greatest emphasis is on his youth and his great desire to procure a cornet and play the kind of music he loved so much. A glossary and bibliography are appended. (5-6)

Serwadda, W. *Songs and Stories From Uganda*. New York: Thomas Y. Crowell, 1974.
The author, an authority on his subject, enriches the child's understanding of the world around him through these thirteen stories and their accompanying songs. The words for the songs are phonetically spelled, using the Luganda language with English translation. The dramatic woodcuts by Leo and Diane Dillon are stunning and further enhance an unusual book. (4-8)

Shapiro, Nat, comp. An Encyclopedia of Quotations About Music. Garden City, NY: Doubleday, 1978.

All aspects of music-composers, notations, instruments, types, styles, performers, singers, conductors, and more are touched upon in this collection of quotations. Arranged by subject, with detailed subject, author, and keyword indices. Sources are given for entries. (7-12)

Terkel, Studs. Giants of Jazz. New York: Thomas Y. Crowell, 1957.

Brief biographies of twelve jazz artists told in an informal and lively style. Emphasis is on the individual's contribution to the development of jazz, the evolution of a particular style, and the interaction of styles and personalities. Included are Joe Oliver, Louis Armstrong, Bessie Smith, Fats Waller, Duke Ellington, Count Basie, Billie Holliday, and Dizzy Gillespie. (7-12)

Tobias, Tobi. Marian Anderson. New York: Thomas Y. Crowell, 1972.

There was never any question as to the singing talent of Marian Anderson, but it took years of training and sacrifice before she was recognized as one of the world's best-loved singers. She endured all the hardships and disappointments with hope and pride in herself as a Black woman. A simply told story with exquisite illustrations by Symeon Shimin. (4-5)

Warner, James. Songs That Made America. New York: Grossman, 1972.

Warner has gathered forty-five American folk songs for this book, ranging from "The Erie Canal" to "The Streets of Laredo", has presented each song with piano and guitar accompaniments, and has provided each with a brief history of song and full-page photograph. The whole is a beautiful, quarto-size book that presents a broad regional, racial, and ethnic picture of American folk song. (6-7)

Wayne, Bennett. 3 Jazz Greats. New Canaan, CT: Garrard, 1973.

The lives and careers of W.C. Handy, Louis Armstrong, and Duke Ellington are reviewed along with the development of the jazz music form. The recording industry, record promotion, and other jazz musicians are also discussed. (5-8)

Yurchenco, Henrietta. A Fiesta of Folk Songs From Spain and Latin America. New York: G.P. Putnam's, 1967.

A book of songs about animals, people, Christmas, singing games, and dances from Spain and Latin America. Each line of the lyrics has the words in English, then Spanish, then phonetically spelled and pronounced. Some background about each song is provided with appropriate lively, sepia drawings by Jules Maidoff. (7-12)

STORIES AND STORYTELLING IN MANY CULTURES

Teacher Background

Huck, Charlotte. Children's Literature in the Elementary School. 3rd ed. New York: Holt, Rinehart & Winston, 1976.

The author, a distinguished professor at Ohio State University, presents folk literature in a detailed chapter on "Traditional Literature," covering origins, definitions, characteristics, and national types and collections. Two charts, one detailing "Cross Cultural Study of Folk Tales," and another, "Cultural Study of Folk Tales," are valuable guides to teaching multiculturally. (Tea. ref.)

Sutherland, Zena, and May Hill Arbuthnot. Children and Books. 5th ed. Glenview, IL: Scott, Foresman & Co., 1977.

This classic sourcebook of information about children's literature previously appeared under the authorship of May Hill Arbuthnot. The chapter on folk tales explains kinds of tales, theories of origin, distinctive elements of the tales, and provides information on collections from various cultures and on variants of tales found in multiple cultures. A bibliography of collections by culture is included. (Tea. ref.)

Collections and Single Tales

Note: The following entries are annotated only where specialized information is needed to assist teachers to make selections of appropriate titles. Assignments of grade levels are not made in this section.

Asbjornsen, Peter C., and Jorgen Moe. East of the Sun and West of the Moon and Other Tales. New York: Macmillan, 1953. (Collection, Norwegian)

Bang, Garret, comp. Men From the Village Deep in the Mountains. New York: Macmillan, 1973. (Collection, Japanese)

Baylor, Byrd, comp. And It Is Still That Way. New York: Charles Scribner's, 1976. (Collection, American Indian)

Belting, Natalia. Calendar Moon. New York: Holt, Rinehart & Winston, 1964.

Poetic interpretations of the names of the months based on legends from Oceania, the Orient, Africa, Alaskan Eskimos, and Tewa, Pima, Paiute, Pomo Southwestern Indians, as well as other Indian tribes found in the United States.

Bierhorst, John, ed. Black Rainbow. New York: Farrar, Straus & Giroux, 1976. (Collection, Inca)

Bowman, James. Tales From a Finnish Tupa. Chicago: Albert Whitman, 1964.

Buck, Pearl. *The Chinese Story Teller*. New York: John Day, 1971. (Collection)

Carpenter, Frances. *Tales of a Chinese Grandmother*. Rutland, VT: Charles E. Tuttle, 1972.

Carpenter, Frances. *Tales of a Korean Grandmother*. Rutland, VT: Charles E. Tuttle, 1972.

Carter, Dorothy, comp. *Greedy Mariani*. New York: Atheneum, 1974.
Twenty colorful and highly tellable folktales from the group of islands which include Jamaica, Haiti, Cuba, Puerto Rico, and the Dominican Republic.

Chafetz, Henry. *Thunderbird and Other Stories*. New York: Pantheon, 1964. (American Indian)

Chase, Richard. *Grandfather Tales*. Boston: Houghton, Mifflin, 1948. (Collection, Southern Appalachians)
This collection and the compiler's *Jack Tales* are American variations of English, Irish, and Scottish tales brought to this country by settlers in the seventeenth and eighteenth centuries.

Colum, Padraic. *The Arabian Nights*. New York: Macmillan, 1953. (Collection)

Compton, Margaret. *American Indian Fairy Tales*. New York: Dodd, Mead, 1971.

Coronel, Maria. *Stories and Legends From Filipino Folklore*. Manila: University of Santo Tomas Pr., 1968.

Courlander, Harold. *The Hat-Shaking Dance and Other Ashanti Tales From Ghana*. New York: Harcourt, Brace & Jovanovich, 1957.
A collection of folk tales about Anansi, the trickster-hero spider, the favorite subject of stories by the Ashanti people.

Courlander, Harold. *The People of the Short Blue Corn*. New York: Harcourt, Brace & Jovanovich, 1970.
Authentic and artful presentation of the traditions, values, and customs of the Hopi people. Also a comparison of the relationship with other stories outside the Hopi realm. Includes notes on Hopi oral literature, a pronunciation guide, and glossary.

Courlander, Harold. *Terrapin's Pot of Sense*. New York: Holt, Rinehart & Winston, 1957.
Brother Terrapin is the Black American folklore counterpart of Ijapa, the trickster hero tortoise of the African tales.

Courlander, Harold. *The Tiger's Whisker and Other Tales From Asia and the Pacific*. New York: Harcourt, Brace & Jovanovich, 1959.

Curtis, Edward, collector. *The Girl Who Married a Ghost*. New York: Four Winds, 1978. (Collection, American Indian)

Devlin, Harry. *Tales of Thunder and Lightning*. New York: Parents' Magazine, 1975.
A variety of short tales from the folklore of many cultures purporting to explain the origin of thunder and lightning. Includes American Indian, Asian, European, and South American tales. A scientific explanation of thunder and lightning in the Afterword is appended.

Dolch, Edward. *Stories From Mexico*. New Canaan, CT: Garrard, 1960.

Dolch, Edward. *Stories From Old China*. New Canaan, CT: Garrard, 1964.

Edmonds, I. *The Possible Impossibles of Ikkyu the Wise*. Turbotville, PA: Macrae, Smith, 1971. (Collection, Japanese)

Erdoes, Richard, ed. *Sound of Flutes*. New York: Pantheon, 1976. (Collection, Plains Indians)

Eugenio, Damiana. *Philippine Proverb Lore*. Diliman, Quezon City: Univ. of the Philippines, 1967.

A collection of Philippine folk proverbs that are presented multi-lingually and on a national rather than on a regional basis. The proverbs are listed alphabetically by the most important English words. This presentation is part of several masters' theses done through UCLA. Bibliography.

Evans, Katherine. *One Good Deed Deserves Another*. Chicago: Albert Whitman, 1964. (Mexican fable)

Finger, Charles. *Tales From Silver Lands*. Garden City, NY: Doubleday, 1924.
Folktales gathered from Indians of South America. Newbery Medal Book, 1925.

Fisher, Anne. *Stories California Indians Told*. Berkeley, CA: Parnassus, 1957.

Grandfather Stories of the Navajos. Phoenix, AZ: Navajo Curriculum Center Pr., 1974.

Grimm, Jacob and Wilhelm. Grimm's Fairy Tales. Various editions.
German tales collected by the scholarly brothers who were philologists.

Grey, Herman. Tales From the Mohaves. Norman, OK: Univ. of Oklahoma Pr., 1971. (Collection, American Indian)

Guirma, Frederic. Tales of Mogho: African Stories From Upper Volta. New York: Macmillan, 1971.

Harris, Christie. Once More Upon a Totem. New York: Atheneum, 1973. (Collection, Northwest Coast Indians)

Harris, Rosemary. Sea Magic and Other Stories of Enchantment. New York: Macmillan, 1974.
Ten stories from ten different countries around the world are included. The theme of all is romantic love which ends in happiness or tragedy. Beautifully told tales.

Hautzig, Esther. The Case Against the Wind. New York: Macmillan, 1975.
Esther Hautzig has chosen, translated, and adapted ten stories written by the famous Jewish storyteller, I.L. Peretz. She has tried to select those which are examples of his work, some of which are her own favorites which sustained her during her exile in Siberia during World War II.

Haviland, Virginia. Favorite Fairy Tales Told in Ireland. Boston: Little, Brown, 1961.

Haviland, Virginia. Favorite Fairy Tales Told in Spain. Boston: Little, Brown, 1963.

Heady, Eleanor. Safiri the Singer: East African Tales. Chicago: Follet, 1972.

Highwater, Jamake Anpao. Philadelphia: Lippincott, 1977.
American Indian stories from many tribes of the Great Plains and Southwest Indians in the oral tradition of the generations. The character of Anpao, the Indian author explains, was created to give focus to diverse narratives that do not have a written literary tradition. Newbery Honor Book, 1978.

Hillerman, Tony. The Boy Who Made Dragonfly. New York: Harper & Row, 1972.
A tale that weaves fact and myth about the lessons learned by the Zuni when they had to accept the charity of the Hopi due to a drought.

Hirsh, Marilyn. Could Anything Be Worse? New York: Holiday, 1974.
Lively, full-color illustrations by the author-artist complement this Yiddish version of a comic folktale. A man complains about his family and his overcrowded house and goes to his Rabbi for advice. Following his advice, the man soon learns that things become better only after being hilariously worse.

Hughes, Langston, ed. Book of Negro Folklore. New York: Dodd, Mead, 1958.

Hume, Lotta. Favorite Children's Stories From China and Tibet. Rutland, VT: Charles E. Tuttle, 1962.

Jacobs, Joseph, ed. English Fairy Tales. Magnolia, MA: Peter Smith, n.d.
The folklorist who collected these tales deliberately adapted them for children. They are tales of humor, delightful simpletons. Such tales as "The Three Little Pigs" and "The Three Bears" are likely to be the first that children in the United States hear.

Jagendorf, Moritz. Folk Stories of the South. New York: Vanguard, 1969.

Jagendorf, Moritz. New England Bean Pot: American Folk Stories to Read Aloud and Tell. New York: Vanguard, 1948.

Jagenforf, Moritz. The Priceless Cats and Other Italian Folk Stories. New York: Vanguard, 1956.

Jatakas. Jatakas Tales. Boston: Houghton, Mifflin, 1975.
The Jataka tales date from the fifth century A.D., and are fables based on the philosophy of Buddhism. The emphasis is on the importance of the individual and offers cooperation, understanding, creativity, and wisdom as the keys to a fulfilled life.

Junne, I. comp. Floating Clouds, Floating Dreams. Garden City, NY: Doubleday, 1974.
Twenty-six tales culled from translations of Southeast Asian, Far Eastern, Indian, Persian, and Tibetan lore. Chosen because they best embodied Asian humor, wit, and wisdom.

Leach, Maria. How the People Sang the Mountains Up. New York: Viking, 1967.
A collection of approximately eighty-two legends, beliefs, stories, and fables which explain natural phenomena. Their sources are from cultures all over the world including the Black American.

Lester, Julius. The Knee High Man and Other Tales. New York: Dial, 1972. (Collection, Black American)

Lyons, Grant. Tales the People Tell in Mexico. New York: Julian Messner, 1972.

McDermott, Beverly. Sedna: An Eskimo Myth. New York: Viking, 1975.

McDermott, Gerald. Arrow to the Sun. New York: Viking, 1974.
A Pueblo Indian legend, adapted from the McDermott film of the same title, masterfully blends text and illustrations. Caldecott Medal Book, 1975.

Malcolmson, Anne. Yankee Doodle's Cousins. Boston: Houghton, Mifflin, 1941.
Probably the finest collection of tall tales of real and legendary heroes of the United States.

Mallari, Ismael. Tales From the Mountain Province. Manila: Philippine Education Co., 1958. (Collection, Philippine Islands)

Manton, Jo. The Flying Horses. New York: Holt, Rinehart & Winston, 1977. (Collection, Chinese)

Matson, Emerson, comp. Legends of the Great Chiefs. Nashville, TN: Thomas Nelson, 1972. (American Indian)

Matsutani, Miyoko. How the Withered Trees Blossomed. Philadelphia: J.B. Lippincott, 1971.
An old Japanese tale of a good man and an evil man which shows that goodness is always rewarded. Beautifully illustrated with words in English and in Japanese. Bound in the Japanese tradition, the story reads from the back to the front of the book.

Melzack, Ronald. The Day Tuk Became a Hunter & Other Eskimo Stories. New York: Dodd, Mead, 1968.

Mistral, Gabriela. Crickets and Frogs. New York: Atheneum, 1972.
A simple, gentle fantasy by Nobel Prize winning poet Gabriela Mistral. Each page has a Spanish text directly below the English.

Morton, Miriam, ed. A Harvest of Russian Children's Literature. Berkeley, CA: Univ. of Calif. Pr., 1967.

Naito, Hiroshi. Legends of Japan. Rutland, VT: Charles E. Tuttle, 1972.

Nielsen, Kay, illus. East of the Sun and West of the Moon: Old Tales From the North. Garden City, NY: Doubleday, 1977.
A republication of the collection of Norwegian tales illustrated by the gifted Kay Nielsen, first published in 1914. From the folk tales collected and recorded by Asbjornsen and Moe in the nineteenth century.

Opoku, Kofi. Speak to the Winds. New York: Lothrop, Lee & Shepard, 1975.
A judicious selection of proverbs from Africa, the text alternating with Dindga McCannon's graphic double-page spreads, each illustrating one proverb. The sayings are catergorized into areas of human nature and conduct, children, animals, and nature. A valuable resource for study of Black culture and discussion of values.

Picard, Barbara. French Legends, Tales and Fairy Stories. New York: Henry Z. Walck, 1955.

Piggott, Juliet. Mexican Folk Tales. New York: C. Russak, 1976.

Robertson, Dorothy. Fairy Tales From the Philippines. New York: Dodd, Mead, 1971.

Robertson, Dorothy. Fairy Tales From Viet Nam. New York: Dodd, Mead, 1958.

Serwer, Blanche. Let's Steal the Moon. Boston: Little, Brown, 1970. (Collection, Jewish)

Sherlock, Philip. Ears and Tails and Common Sense. New York: Thomas Y. Crowell, 1974. (Collection, West Indian)

Singer, Isaac. Zlateh the Goat and Other Stories. New York: Harper & Row, 1966.
Seven stories are included, most of them concerning Hanukkah, which are based on middle European Jewish folklore and legends. The author, a distinguished storyteller and Nobel Prize recipient, tells them with pathos, humor, and simplicity. Newbery Honor Book, 1967.

Squire, Roger. Wizards and Wampum: Legends of the Iroquois. New York: Abelard-Schuman, 1972.

Tashjian, Virginia, ed. Once There Was and Was Not. Boston: Little, Brown, 1966. (Collection, Armenian)

Tashjian, Virginia, ed. Three Apples Fell From Heaven: Armenian Tales Retold. Boston: Little, Brown, 1971.

Thompson, Vivian. Hawaiian Legends of Tricksters and Riddlers. New York: Holiday House, 1969.

Thompson, Vivian. Hawaiian Myths of Earth, Sea and Sky. New York: Holiday House, 1966.

Thompson, Vivian. Hawaiian Tales of Heroes and Champions. New York: Holiday House, 1971.

Traveller Bird. The Path to Snowbird Mountain. New York: Farrar, Straus & Giroux, 1972.
A full-blooded Cherokee photographer, born on a Cherokee reservation in North Carolina, tells sixteen tribal stories that he and his young cousins heard as they lay on pallets and listened to their grandfather and other elderly kinsmen.

Towendolly, Grant. Bag of Bones. Healdsburg, CA: Naturegraph, 1966.
The stories and legends of the Wintu Indians of Northern California as told by a member of the tribe to Marcelle Masson in English, which has been influenced by his natural Wintu language. Towendolly is the last of the Wintu shamans who has lived in three worlds, the contemporary Anglo world, his Indian world, and the world of the supernatural. Maps.

Uchida, Yoshiko. The Magic Listening Cap: More Folktales From Japan. New York: Harcourt, Brace & Jovanovich, 1955. (Collection, Japanese)

Whitney, Alex. Voices in the Wind. New York: David McKay, 1976.
This slim volume contains six Central and South American legends. A brief introduction about the ancient tribe and a black-and-white photograph of some outstanding ruin or artifact precede each tale. A map showing the locations of the ancient Indian tribes and a bibliography are included.

Wyndham, Robert. Tales the People Tell in China. New York: Julian Messner, 1971.

Zemach, Margot. It Could Always Be Worse. New York: Farrar, Straus & Giroux, 1976. Caldecott Honor Book, 1978. (Jewish folktale)

WORDS AND PHRASES FROM MANY CULTURES

Amon, Aline. Talking Hands: Indian Sign Language. Garden City, NY: Doubleday, 1968.
Shows how to put words together into sentences, ask questions, and carry on conversations in Indian sign language of the hands. (5-8)

Bond, Jean. A Is For Africa. New York: Franklin Watts, 1969.

An alphabet book presenting brief information about the people, culture, history, and geography of Africa. (4-5)

Campbell, Chester. Sequoyah. Minneapolis: Dillon, 1973.
A well-written, succinct biography of the famous Cherokee intellectual who constructed a written language for his people. (5-6)

Clifton, Lucille. The Black BC'S. New York: E.P. Dutton, 1970.
Utilizing the alphabet as a unifying theme, the author has effectively combined prose and poetry to describe some of the achievements of Black Americans. (4-5)

Cooper, Lee. Fun With Spanish. Boston: Little, Brown, 1960.
Teaches more than five hundred Spanish words through amusing pictures, songs, games, and stories. (7-9)

Cooper, Lee. More Fun With Spanish. Boston: Little, Brown, 1967.
Eleven funny stories in Spanish about Pedro, who wants to be a bull-fighter, his donkey, Pepe, and his friend, Maria. (7-9)

Fisher, Leonard. Alphabet Art. New York: Four Winds, 1978.
Following a three page introduction to language and alphabets, the author presents thirteen alphabets used around the world today, including Arabic, Cherokee, Chinese, Cyrillic, Eskimo, Gaelic, German, Greek, Hebrew, Japanese, Sanscrit, Thai, and Tibetan. Beautifully designed and illustrated. (5-8)

Hall, Geraldine. Kee's Home: A Beginning Navajo/English Reader. Flagstaff, AZ: Northland, 1971.
Designed for beginning Navajo readers, this bilingual book has value for other children as an English primer and also as an introduction to Navajo life. For easy distinction, the Navajo and English words are printed in different colors. A description of the Navajo alphabet, fundamentals of pronunciation, and a glossary of the seventy words used are appended. (1)

Hofsinde, Robert. Indian Picture Writing. New York: William Morrow, 1959.
Following a brief history of Indian picture writing, the author pictures two hundred forty-eight symbols. Included are index to symbols, sample letters which reader may translate, and the Cree alphabet. (5-8)

Hofsinde, Robert. Indian Sign Language. New York: William Morrow, 1956.
Shows how to form the gestures representing over five hundred words in Indian sign language. Signs are clearly

described and well illustrated in black and white. A supplementary list of Indian names and totems and an index add to the value. (5-8)

Jimenez-Landi, Antonio. ABC...XYZ. Madrid: Aguilar, 1976.

A Spanish alphabet book (including CH and LL) with a middle-grade vocabulary and a guide to pronunciation marks which is beyond the capacity of a beginning reader. The book contains a story about a wandering donkey, and each page features two words from the text which begin with the letter on that page. The two words are pictured in one illustration. (3-4)

Norman, James. Ancestral Voices: Decoding Ancient Languages. New York: Four Winds, 1975.

The discovery and decoding of messages cut in stone, stamped on clay, etched in bone, or drawn on papyrus sheets and animal skins. The text covers both the old world and new world searches for the clues that enable scholars to unlock the literature and history of peoples who wrote in the ancient languages. Illustrated in black and white photographs and drawings. Includes bibliography and index. (6-7)

Ogg, Oscar. The 26 Letters. 3rd. rev. ed. New York: Thomas Y. Crowell, 1971.

Traces the development of the Roman alphabet from prehistoric times through modern typefaces. The author emphasizes the influences of history and the tools and materials written or drawn upon in the transitional formation of the twenty-six letters of the alphabet as we know them today. Illustrated in red and black drawings. (5-8)

Patterson, Lillie. Sequoyah: The Cherokee Who Captured Words. New Canaan, CT: Garrard, 1975.

Sequoyah, a Cherokee Indian, showed an early interest in language and storytelling. Later, as he worked among the White settlers, he dreamed of creating a written language for his people. Working hard for twelve years, he finally was able to make an alphabet of eighty-six sounds and to teach his people to read and write. (3-4)

Rosten, Leo. The Joys of Yiddish. New York: McGraw-Hill, 1968.

The author has not only created a lexicon of Yiddish, but also a book filled with Jewish humor, customs, history, and religion. The main part of the work is a dictionary with definitions, anecdotes, and notes on where to obtain more information. Shows influence of Yiddish on English and includes a guide to pronunciation, use of the dictionary, and appendices with additional information on Judaism. (7-9 adv.)

Weise, Kurt. You Can Write Chinese. New York: Viking, 1945.

An easy text teaching the writing of Chinese characters with English translation. (5-8)

Wolff, Diane. Chinese Writing. New York: Holt, Rinehart & Winston, 1975.

A scholarly introduction to Chinese writing, including historical background, variant writing styles, calligraphy, and many words to practice writing. (5-8)

TRADITIONAL CELEBRATIONS AND COSTUMES

Araki, Nancy and Jane M. Horii. Matsuri! Festival! Japanese American Celebrations and Activities. San Francisco: Heian Internatl. Pub. Co., 1978.

An attractive paperbound book describing five Japanese cultural traditions meaningful to the Japanese Americans, Oshogatsu (New Year); Hinamatsuri (Girl's Day); Tanabata (Star Festival); Tango No Sekku (Boy's Day), and Bon Odori (Bon Dancing). Included are directions for simple projects that can be made as part of the celebrations. Line drawings. (7-8 and Tea. ref.)

Auguet, Roland. Festivals and Celebrations. New York: Franklin Watts, 1975.

Traces the effect of festivals and celebrations on the social conditions of people from the days of the Romans to the present, as well as how social conditions have influenced the kind of entertainment that evolved during various periods of world history. Black-and-white and color photographs and drawings. (7-12)

Barth, Edna. Turkey, Pilgrims, and Indian Corn. New York: Seabury, 1975.

Beginning with the history of the landing of the Pilgrims, the author writes an interesting and factual account of the first Thanksgiving and subsequent ones, during which the symbols that are now associated with the holiday came into being. (5-6)

Baylor, Byrd. The Way to Start a Day. New York: Charles Scribner's, 1978.

Sun worship common to primitive cultures is celebrated in another collaboration between the author and illustrator Peter Parnall. Sunrise ritual of American Indians and ancient and modern people of Peru, Mexico, Africa, China, Egypt, Japan, and India are described in poetic language, but none of the prayers or chants is quoted. Parnall's impressionistic double-paged paintings convey both spiritual and physical aspects of the various cultures by the use of mostly warm colors and definitive lines. Caldecott Honor Book, 1979. (5-8)

Cheng, Hou-tien. The Chinese New Year. New York: Holt, Rinehart & Winston, 1976.

A very informative book on the background and celebrations of the Chinese New Year. Brief descriptions of traditional activities are quaintly illustrated with paper cuttings called "scissor cuts"--an ancient Chinese art--produced in black and white. The Chinese zodiac is pictured, along with the zodiac animals for the years 1977 through 1988. Useful chiefly as resource material for teachers and students. (3-8)

Coerr, Eleanor. Sadako and the Thousand Paper Cranes. New York: G.P. Putnam's, 1977.

True story of a girl of Hiroshima, who contracted leukemia ten years after the atom bomb explosion and died at the age of twelve. As she sought to make a thousand paper cranes, in accordance with a belief that the gods would then grant her wish to live, her courage made Sadako a heroine to children in Japan. Every year on Peace Day, August 6, thousands of paper cranes are placed beneath a statue erected in her memory. Description of Japanese customs and family life is incorporated naturally into the sensitive but not sentimental narrative. (3-4)

Cone, Molly. Jewish New Year. New York: Thomas Y. Crowell, 1966.

Simply and directly, the author presents for young readers the history and traditions which surround the Jewish New Year. (4-5)

Cone, Molly. Purim. New York: Thomas Y. Crowell, 1967.

The retelling of the Old Testament story of Esther serves as a vehicle for a description of the origin and significance of Purim. The author includes the activities and special foods which are connected with this holiday. (4-5)

Epstein, Morris. All About Jewish Holidays and Customs. Rev. ed.. New York: KTAV, 1970.

The origins and rituals of many Jewish holidays, including Bar Mitzvah, funerals, marriage, and Independence Day among others, are described.

Epstein, Sam. A Year of Japanese Festivals. New Canaan, CT: Garrard, 1976.

Festivals occur throughout the year in Japan--some honor the gods, are historical in nature, honor groups of people, or celebrate the seasons. The illustrations by Gordon Laite are graphic and detailed and aid in the reader's understanding of the festival being discussed. (4-5)

Festivals in Asia. Tokyo: Kodansha, 1975. (4-8)

More Festivals in Asia. Tokyo: Kodansha, 1976.

The Asian Cultural Centre for UNESCO is promoting a publication venture to procure materials about Asian countries. These two books are a part of that program. Each book contains nine stories about festivals from many countries. (4-8)

Harrold, Robert. Folk Costumes Around the World. Poole, Dorset, ENG: Blandford Pr., 1978.

Descriptions and color plates depicting the folk costumes of over 80 countries. An introductory chapter gives a brief view of the developement of costume. (5-8)

Hofsinde, Robert. Indian Costumes. New York: William Morrow, 1968.

North American Indian tribal costumes and modern Indian dress are described in a succintly written book by the noted Indian authority. (4-5)

Ish-Kishor, Sulamith. Pathways Through the Jewish Holidays. New York: KTAV, 1967.

A well-researched book which conveys a feeling for the holidays described and which includes all important Jewish festivals from both history and the Torah. (5-9)

Kenworthy, Leonard. Hats, Caps, and Crowns. New York: Julian Messner, 1977.

Clear black-and-white photographs of headgear from around the world, with expanded captions explaining uses and origins. Included are hats for uniforms and head coverings for protection, school and club identification, religious purposes, sports, and festivities. Countries of origin are indexed. Catagories overlap somewhat, but the nature of the subject makes the book good multicultural material. (5)

Lazar, Wendy. The Jewish Holiday Book. Garden City, NY: Doubleday, 1977.

Directions for making more than one hundred handcraft projects, foods, and games to help children celebrate the major Jewish holidays, including Israel Independence Day. Most projects can be done with household materials. A brief description of the source and customs of each holiday contribute to the book's ethnic value. (7-9)

Livingston, Myra, ed. Callooh! Callay! New York: Atheneum, 1978.

A collection of poems, both light-hearted and serious, about holidays, special days, and birthdays. Most are by well-known authors, such as Langston Hughes, Myra Cohn Livingston, Eve Merriam, and Carl Sandburg, each of whom is represented by four poems. (5-6)

Manning-Sanders, Ruth, comp. Festivals. New York: E.P. Dutton, 1972.
Contains a potpourri of festivals from many countries of the world, with each special day being preceded by background information on the origin of the holiday. Also included are stories, poems, and descriptions of the festivals, making the book ideal for story-telling. Black-and-white and full-color illustrations capture the different moods of the festivals. (5-6)

Marcus, Rebecca. Fiesta Time in Mexico. New Canaan, CT: Garrard, 1974.
Mexican holidays--a special blend of Christian and Indian customs and patriotic celebrations--are revealed as gala and emotional occasions. The author shows how lively music, fasting and feasting, mourning robes and colorful costumes, and wild extravaganzas play equal parts in the holiday festivities in which children are important participants. Color illustrations, a pronunciation guide, and an index are included. (4-5)

Price, Christine. Happy Days. New York: E.P. Dutton, 1969.
Describes some of the customs and ceremonies used by a variety of cultures on naming children, on celebrating birthdays, and on coming of age. Appendix includes birthday songs from five different countries, names given to children in various parts of the world, a bibliography, and an index. (5-6)

Purdy, Susan. Jewish Holidays: Facts, Activities, and Crafts. Philadelphia: J.B. Lippincott, 1969.
Emphasizing craft ideas and activities in the observance of sixteen of the most important Jewish holidays, the author also includes the origin and significance of each one. (5-8)

Rubens, Alfred. A History of Jewish Costume. New York: Crown, 1973.
Traces the history of Jewish dress from Biblical days through modern times. The volume covers their manner of dress in the Near East, Far East, Western and Eastern Europe, and the United States. Of particular interest is the way Jews wear certain items to identify themselves as Jews. Also included are the dress regulations of various Jewish communities. One chapter is devoted to rabbinical dress. Lavishly illustrated. Bibliography. Index. (7-12)

Showers, Paul. Indian Festivals. New York: Thomas Y. Crowell, 1969.
Describes the ancient customs and celebrations of the Indians of many tribes in the United States. (4)

Simon, Norma. Hanukkah. New York: Thomas Y. Crowell, 1966.
The battle of the Maccabees who were fighting for religious freedom is commemorated in this festival. The history, customs, and significance of the holiday are presented. (4-8)

Simon, Norma. Passover. New York: Thomas Y. Crowell, 1965.
Emphasizing man's continual struggle for freedom, the author explains both the historical and Biblical significance of the Jews' exodus from Egypt. (4-5)

Watson, Jane. India Celebrates! New Canaan, CT: Garrard, 1974.
Discusses the religious and national holidays of India in an easy-to-understand text which conveys the joy and excitement that surround these observations. Black-and white drawings with touches of red are clear and informative. A pronouncing guide and an index are appended. (4-8)